

# Greetings

Curated by Antonio De Martino  
and Edoardo Marabini

April 27th 2023  
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at Galerie  
Hussenot  
5 bis rue des  
Haudriettes  
75003 Paris, France  
**HUSSENOT**

structures of visualized thoughts enacted through visible signs and moving parts. The dichotomy between potentiality and action is the driving force.

Longhi's silkscreen, "Untitled (Gran Finale)", presents itself as a fragile banner for this poetics: silver paint trembles as it struggles to cling onto a hydro-repellent nylon surface, a technique intended for replicability becomes perishable, betraying diminishing returns to information in favor of a rhetoric of inefficient solutionism.

Bruno Marabini's futile machines introduce a symbolism of machinery detached from the activity of the subject as a locus to reveal our status as desiring beings. Particularly with "Scultura da passeggio a fuso dissolvente", the artist introduces a type of movement that is hesitant and uncertain in its course and outcome: it may not even exist beyond the simple fact of its being planned, inexorable, and predictable. Here relationality with the viewer is meta-functional; these machines, futile indeed, fulfill the need to feel part of the circuit, present, and at one with the perfection of each wooden gear's calibrated movement.

Jan Vorisek's objects become emblematic of this intricate model of entropy: each part of the system communicates with the other without ever closing the loop. The artist's "arrangement" becomes a model for a hypothesis of power relations where the status quo is as fleeting as the ready-made nature of something that comes together in a musical impromptu. Each disturbance reaffirms its presence in an equilibrium that remains possible, while the centripetal force pushes each part towards another possibility.

Bernhard Heggin reverses the dialectic towards an implosive lexicon. Each of the chairs presented, wants to collapse and yet is frozen in a distinctive posture like a thumb-push toy, seconds before it either comes together or crumbles apart. Their potential is to be always changing, testing how much the relation of each moving part can bend through iterative cuts at the joints. There is always another possibility: toy-machines that encompass our dominion over the technological object, our affective investments, and our fantasmatic priorities. The ludic element in the compositional nature of the works excludes a sense of idleness where there is no mediation but rather a straightforward grasp of reality without any forced intellectualization of the processes.

Aldo Mondino's quadrettatura, "Tropicale", articulates, through the modes of childhood artistic expression, the idea of creating an evasive balance between order and disorder. The object of such youthful inspiration, as may be found in the pictorial gesture of using a chequered sheet of paper, is to find a relational language for the disorderly and the orderly, a way of creating art that is only superficially

"For good or ill, we are social creatures and cannot bear to be cut off too long from our fellows, even if we have nothing really to say to them."  
—(Anthony Burgess, *Language Made Plain*. English Universities Press, 1964)

Phatic communion is "a type of speech in which ties of union are created by a mere exchange of words"<sup>1</sup>. In this conception of the relational role of language, greetings and the flow of conversation that follows become an essential mode of intimacy, bonding individuals through the expression of their shared fragility and longing for connection and mutual recognition – we do exist. This relational aspect opens up the possibility of phatic communication as a ritual activity, which not only establishes relationships but also achieves transitions.<sup>2</sup>

Phatic language is a natural and instinctive ritual familiar to us all. We experience daily how meaningless words, or even misunderstood words, can keep a conversation going. They are neither inside nor outside us, but rather constitute what Lacan calls an extimate relation: "something strange to me, although it is at the heart of me."<sup>3</sup> This anthropological and primal need for subtle communication is found in the pensive repetition of silences between words, the movement – mechanical or fluid, repeated or frozen – and the contingency of the space between potentiality and actuality, a gesture on paper or metaphysical doodling with a pencil.

Phaticity has a multidimensional potential. The present group-show articulates this discourse through various mediums and formats, developing a relationship between contemporary artists and works from Italian archives. The relational element of the exhibition introduces complexity, a form of cybernetics of the intangible, feedback that demands feedback. This circuit of relations generates entropy, a manifestation of the disorder that envelops the viewer and works in a state that becomes increasingly unknowable.

This system override translates into a selection of works, including sculptures and paintings, whose nature is intrinsically kinetic; forms that are nothing but

ingenuous, but which in fact intrinsically affirms the struggle to establish semantic boundaries for the imagination.

Costanza Candeloro introduces written language to this practice, experimenting with her works on paper "Alice's Underground Adventures", a fictional excerpt from an adolescent diary, in between radicalism and infancy. Writing becomes drawing as both the subject and the means of investigation: the accidental movement of the pencil reveals an immanent process of appropriation of topoi of subculture, which are not meaningful in themselves but only as a relational aesthetic in a constant *bildung* process imbued with cognitive assimilation.

Before language come the relational dynamics one builds while playing with their own mother. Gina Fischli's work captures this passage with delicate and playful grandeur, where the quotidian seeps into plywood surfaces painted with glitter scattered on glue. The subjects, everyday objects, are both a *trompe l'oeil* of reality and a disproportionate rendition of themselves on a large scale. This juxtaposition ultimately leads the perception of the object to collapse onto itself, allowing the viewer to get pleasure from the destruction of the illusion where the object depicted becomes one with the depiction itself.

Similarly, the tiny and frail paper chairs, poised on top of solid and bold supports that are the sculpture themselves, of Doriana Chiarini correspond to a continuum of possibilities. The relation between the displayed and the displaying generates a paradox, a possibilistic dimension. The point of tension is condensed into minuscule chairs, revelatory traps that the inner self clings onto to deduce its own relational identity. Outposts for waiting and expectation, shortcuts for encounters. The artist subverts equilibria redefining the relationship between objects, contracting and cutting them into manageable forms, reconciling the incongruence between stability and precocity.

Such dissonance configures as a formal optimum also in Emanuele Marcuccio's work: structures which subvert stability in their manner of production and reproduce mental processes which constitute the sensory experience of formality and aesthetics. Such a poetics is particularly apparent in the work of Emanuele Marcuccio, whose "Cometa Blu", a plushy vinyl comet emanating a cold and synthetic radiance, whose trajectory is contorted on a hard ton-sur-ton industrial metal plate. The inherent promise of positivity associated with the symbol, now defeated and kneeled, generates a shift in perception that is both sensorial and emotional.

Conversely, "Alta Data", the first non-figurative work Daniele Milvio ever confronted himself with, represents a zero-degree abstraction, where the absence of "work" denounces the complexity of perception. Dead viper skins, corpses with biblical reminiscence, fail to generate empathy for the dead creatures. The seductive surface, both natural and synthetic, magnetic and menacing, at once scares and attracts. This confusing awkwardness is resolved only through aesthetics: the golden ratio, employed by the artist, becomes the key to redeeming the glitch of perception by means of a linguistic standardization.

"Cerchi Virtuali" by Getulio Alviani offers the entire lexicon, as it were, to interpret this schizophrenic selection. The work, with its chromed reflective surfaces, multiplying to create a dimension beyond the contingent, presents a sense perception that is betrayed by the programmed space. Sight is tricked into overcoming dimensionality in real space, (a form of) apperception<sup>4</sup> where the object is apprehended as "not-self"; and yet, in relation to the self, the viewer gets caught in the relational limbo of communication.

These works all presuppose the possibility of an agreement – no matter if essential or momentary, present or future – between human beings and their feelings, between the self and the so-called lower faculties, and between subjective identity and sense. These sensory apparitions tell us that reality can be influenced in the desired sense through the co-presence of different species in the same space and time.

Relationality is made up of very light movements, imperceptible at first glance, tropisms that are the stratagem of plants to seek light or react to external stimuli. A tension towards feeling good. Humans adopt the same system of adjustments, risking difficulties, facing impediments, and falls. Simply a "no" instead of a "yes", an unexpected turn of the back, a mistake, a neglectfulness, an error... and friendship may be ruined—the other person suddenly understanding what we really think of them and feeling exposed. "Collage" by Savelli condenses this conversation made of resistances, forms, and elongations, stretching towards stimuli and attractions so as to find a foothold. Orbits and shapes, as if leaning, slide into the white surface of consciousness, where they are "at the origin of our words, our gestures, and the feelings we express, that we are convinced we feel and that we can define."<sup>5</sup> A phatic formula that allows for the gestation of a relationship.

—Antonio De Martino and Edoardo Marabini

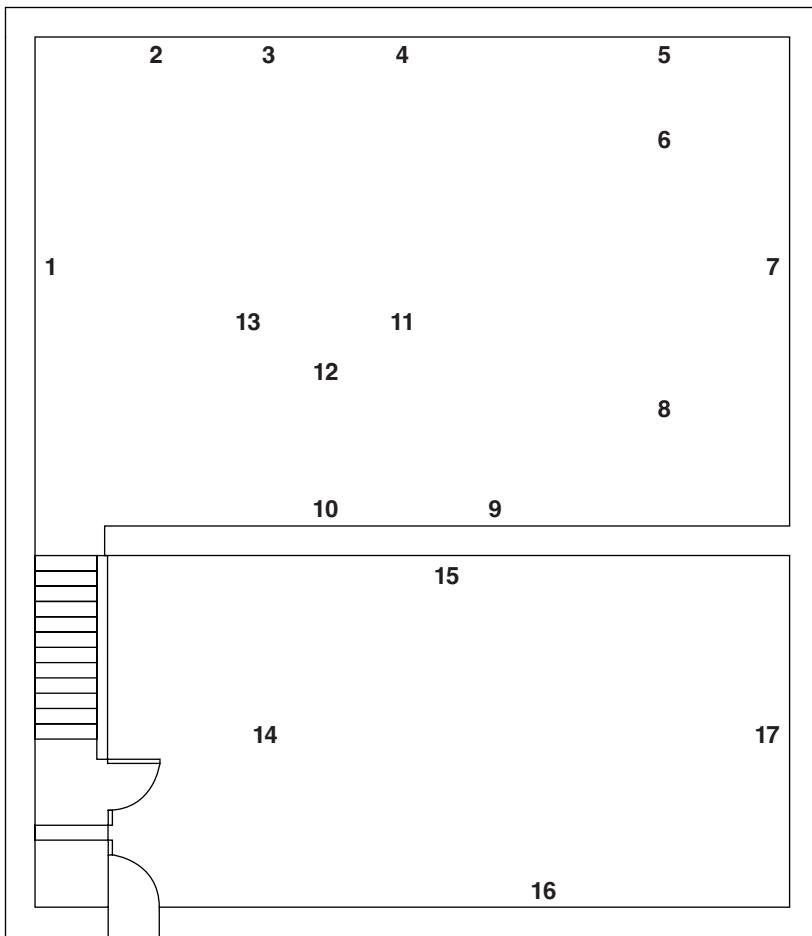
<sup>1</sup> Malinowski, B. 1923. 'The Problem of Meaning in primitive languages. In C. K. Ogden & I. A. Richards (Eds), *The meaning of meaning* (pp. 146 -152). London: Routledge & Kegan Paul

<sup>2</sup> Laver. 1975. *Communicative Functions of Phatic Communication*. In A. Kendon, R. M. Harris and M. R. Key (eds.) *Organisation of Behaviour in Face-to-face Interaction*. The Hague: Mouton, 215-238.

<sup>3</sup> Lacan, J. (1966b). *Fonction et champ de la parole et du langage en psychanalyse*. In *Écrits*, 237-322. Paris, France: Éditions du Seuil.

<sup>4</sup> Leibniz, G.W. (1989). *The Principles of Nature and of Grace, Based on Reason*. In: Loemker, L.E. (eds) *Philosophical Papers and Letters*. The New Synthese Historical Library, vol 2. Springer, Dordrecht.

<sup>5</sup> Tropismes (1939; revised 1957). *Tropisms*, trans. Maria Jolas with *The Age of Suspicion* (1963).



**#1 Lorenza Longhi**  
 Untitled (Gran Finale), 2023  
 Silkscreen print on Fabric Mounted  
 on Wood Panel, Aluminium, Screws  
 100x140x2,5cm

**#2 Bruno Marabini**  
 Pannello con strutture erbose  
 sovrapposte, 1976  
 Wood  
 79,5x73cm

**#3 Bruno Marabini**  
 Scultura da passeggio a fuso  
 dissolvente, 1972  
 Wood  
 135cm

**#4 Getulio Alviani**  
 Cerchi virtuali – Compenetrazione, 1967  
 Cromed iron  
 50x50x11cm

**#5 Costanza Candeloro**  
 Alice's Underground Adventures, 2021  
 Graphite on paper Eight papers  
 21x29,7cm

**#6 Doriana Chiarini**  
 Murr, 2009  
 Wood, Chalk, Distemper, Paper  
 55x132x12cm

**#7 Antonio Mondino**  
 Tropicale, 1964  
 Oil on masonite  
 180x140cm

**#8 Doriana Chiarini**  
 Villa de Noaille, 1991  
 Steel, Varnish, Brass, Distemper, Paper  
 280x47x35cm

**#9 Daniele Milvio**  
 Alta Data, 2021  
 Viper  
 80,5x130cm

**#10 Gina Fischli**  
 'Unmanageable', 2022  
 Plywood, Glue, Glitter  
 160x80cm

**#11 Bernhard Hegglin**  
 11, 2023  
 Chair, Rope, Mdf, Spray plastic  
 40x40x75cm

**#12 Bernhard Hegglin**  
 6, 2023  
 Chair, Rope, Cardboard, Varnish  
 50x50x120cm

**#13 Bernhard Hegglin**  
 10, 2023  
 Chair, Rope, Cardboard, Dancefloor-paint  
 45x42x50cm

**#14 Jan Vorisek**  
 Untitled, 2023  
 Metal, Glas, Plastik, Spray Paint, Wire, Rubber  
 dimension variable

**#15 Jan Vorisek**  
 Untitled, 2023  
 Paint, Wood, Styrofoam, Resin, Paper, Latex,  
 Plastic  
 dimension variable

**#16 Angelo Savelli**  
 Collage, New York, 1963  
 87x61,5cm

**#17 Emanuele Marcuccio**  
 Cometa Blu, 2023  
 Vinyl and Metal  
 120x120cm

**Getulio Alviani**  
 (Udine, 1939 – Milano, 2018)

**Costanza Candeloro**  
 (Bologna, 1990)

**Doriana Chiarini**  
 (Bologna, 1952)

**Bernhard Hegglin**  
 (Zürich, 1989)

**Gina Fischli**  
 (Zürich, 1989)

**Lorenza Longhi**  
 (Lecco, 1991)

**Bruno Marabini**  
 (Faenza, 1921 – Rimini, 1996)

**Emanuele Marcuccio**  
 (Vicenza, 1987)

**Daniele Milvio**  
 (Roma, 1988)

**Aldo Mondino**  
 (Torino, 1938 – Torino, 2005)

**Angelo Savelli**  
 (Pizzo, 1911 – Brescia, 1995)

**Jan Vorisek**  
 (Basel, 1987)