

CAST: DIODATO, KRETSCHMANN, STAMKOPOULOS

02.03 - 23.04.2021

Galleria Mario Iannelli is pleased to introduce a group exhibition by Baldo Diodato, Schirin Kretschmann and Yorgos Stamkopoulos, which compares their research in a mutual signifier.

The title "Cast" highlights the act of casting as a starting point in observing the constant figure of Diodato's conceptual and sculptural work that is found in some aspects and in changed forms in Kretschmann's site-specific work and in the painting by Stamkopoulos.

Diodato's works on exhibition are a "frottage" on canvas from the 1970s executed through performance and the pieces from "Sanpietrini" series, the icon of his most recent production since the 2000s in which he "trode the step of history" (Achille Bonito Oliva; 2002 Marcaurelio, 2010 "Squares of Rome", 2016 "You Are Here" 13 Squares of Rome).

His performances are samples of spatial fragments in temporal lapses, real "tread of time" (1974 Living Sculptures, Philadelphia; 1979 Four steps on the canvas, "One hour footing", Rotonda Diaz, Naples; 2015 "Tempo Reale", Bilotti Museum, Rome).

In 1976 in the Alessandra Gallery in New York he covered the entire floor space with a double layer of cloth canvas superimposed with carbon paper. These first performances were born on the outside and date back to 1974 in JFK Square in Philadelphia. In them, a collective "frottage" is produced with the public's passage, a necessary part of the work of the "living sculpture" in Diodato words.

The frottage on canvas exhibited is a fragment of that exhibition, framing its start and end dates.

During the inauguration, performance will be carried out on the part of the gallery floor coated with canvas and pigments; the outcome will then be displayed on the walls. The project was carried out on the work planned for a solo exhibition in the gallery entitled "Walking on Canvas" which was concentrated on the sole experience of walking on the canvas. In contrast, on this occasion, the exhibition's current configuration has earned its genesis thanks to an instant and spontaneous reflection of Diodato's work towards the positions of artists whose path the gallery follows and with whom it is interested in verifying stylistic and historical symmetries.

Diodato's research, founded on a practice that has its roots in Duchamp's ready-made and in Max Ernst's frottage technique, which makes the sampling an

artwork conceptual device, he stands out on the Italian and international scene for having crossed the avant-gardes of the second half of the twentieth century and being a forerunner in the experimentation of new languages, attitudes and materials, from informal to minimalism and pop-art to performative, environmental and multimedia art, from the first works with iron and fabrics subject to combustion or with plastic fruit baskets assembled on the canvas, to the first experiments with neon chronologically preceding the Arte Povera, carrying out a study on three-dimensionality starting from a modular two-dimensional surface ("Window on the World", mirror stainless steel, Philadelphia Museum of Art 1975) that in the square finds a window for the "image-time" (Deleuze) remaining a constant until his recent production "New York windows" (2020), a series of drawings on paper filled with small squares.

His activity took place mainly in three cities: Naples (until 1967), New York (from 1967 to 1991) and Rome (from 1991).

In Naples at the Modern Art Agency, he exhibited in 1967 "Due cubi scomponibili", different both from those of Fabro (In-cubo 1966) and from those of the American minimalist artists Judd, Morris, LeWitt, Andre for the possibility of being movable upon and not only crossed or inhabited (Mariantonietta Picone Petrusa "Baldo Diodato: Italia-USA andata e ritorno").

He is a Genius Loci from Rome, not only for having trod its squares and historical places but for having impressed his work in the scenery. Looking at Rome on a rainy day, at the wet cobblestone pavement, immediately brings us back to its galvanised iron sheets and resins, potentially seen a permanent installation, which at that moment we recognise as having a magnitude equal to the Baroque sculptures and classical architecture and in their specificity of "two-dimensional and pellicular" sculpture (Achille Bonito Oliva) and on there, the light refracts on the patina of wear or otherwise is neutralised by the monochrome painting on the bas-relief evoking a parallel with the everted surfaces by Castellani.

In like manner, his site-specific works not only take fragments of time and history but tell the stories of the places and environments of where they are permanently located, at the Orestiadi Foundation in Tunis ("Sedici colonne colorate"), in the Naples Metro (Stazione Cilea) and at the Museum of Trame Mediterranee that shapes with aluminium and 30sqm of optical fibres the "Cielo stellato su Gibellina", vibrant with the

same poetics of the form of the work "32 mq di mare circa" by Pascali and "Bosco Naturale- Artificiale" in plexiglass by Marotta.

Furthermore, his works and installations are challenged by the environment due to the effect of time even above their execution, as we can observe on the canvases traces of the seventies that remodel in intensity and even up to their destruction like at the Certosa di Padula wherein the canvas left in the monks original walkway has materially vanished following the passage and abstractly in an evocative and fine lyric, as only Baldo Diodato works, moved by the instinct linked by chance, can grasp the surrounding harmony.

His works are in various public and private collections including the Philadelphia Museum of Art, the National Gallery of Modern Art in Rome, the Museo del Novecento (Castel Sant'Elmo), the Certosa di Padula (SA), the Morra Foundation in Naples, MAACK (CB). In 2016 he exhibited a retrospective at the National Gallery of Modern Art in Rome curated by Achille Bonito Oliva. Since 2010 in collaboration with the musician Antonio Caggiano he has created musical performances that exploit his works as a sound instrument (2010 Tappeto in musica, Hermann Nitsch Museum, Naples; 2010 Musical carpet, Erica Fiorentini Contemporary Art, Rome; 2011 Pedestrian Flag, Camponeschi, Rome; 2012 Sound carpet. Tribute to John Cage, Piazza San Francesco, Lucca; 2012 Botta di sale, Isola Lunga, Marsala (TP); 2017 Portion of Villa Blanc, Rome).

Also, the Schirin Kretschmann's site-specific work interacts with the public and exploits the space's structures. In some of her installations, she covers it with pigments and plaster altered by the time action and the people who experience it physically. ("Physical" 2017, "Toter Winkel" 2018, "True Blue" 2015, "Another Perfect Day" 2014) The "Labor (II)" work occupies one wall of the gallery since autumn 2019 is part of a series of experiments handled with fat. The execution of this work is often carried out in border areas and to portray a new perception of space, usually between an interior and an exterior ("Polish" 2011; "Labor I" 2018, "Paste" 2019, "Lets Slip Into Her Shoes (V)" 2017).

"Labor (II)" is located in a wall that is not usually used to present artwork; however, it is visible from the middle of the gallery by ending in an interposing angle parallel to the bottom wall almost like a column. Before the fat's interposing, a material was applied to the wall to contain its

efflorescence, enabling the other exhibited works. After the end of the exhibition for which it was created, it was not removed but took place in various subsequent exhibition constellations.

This operation allowed the gallery to overcome the logic of the “white cube” that provides an always reinterpreted space as a new original and the artist to create a “site-specific” work engaged in continuous negotiation with its environment is interdependent.

In other examples of Kretschmann’s work, his potentially toxic wall art piece at the Kunstmuseum in Stuttgart (2018) was in a calculated equilibrium compared to the non-decay of Dieter Roth’s 1972 “Gartenzwerg” work made in chocolate and permanently exhibited at the museum requiring strict maintenance measures, while ideally, it represented its counterpart being a work bound to transformation.

In the exhibition in the Fuhrwerkwaage in Cologne (2013) she made a performance with fat on the floor at the centre of the space above the ceiling heating system preventing the material alteration while the cold walls stabilised its shape on its sides.

It is impossible indeed to predict precisely how the job or its position will be like.

The art piece works with the context.

Even those who host the artwork are forced to make decisions. Therefore, it is unknown whether “Labor (II)” will be removed after the exhibition. It will be a subsequent issue to be negotiated with the artist and evaluated concerning other matters or emergencies.

Kretschmann’s other displayed works interact harmoniously with Diodato’s installation.

The first is a series of small-sized works produced with paper folding, “Folded Papers” (2009-2012)

These works were not created to be an abstract image initially, but to be experienced. Each fold is a decision, a trace of movement, an apparent or actual change in the work’s spatial qualities through a shift in position. Only after treatment with folding and creasing machines does it take an abstract relief form and architectural allusion.

What happens in Diodato’s installations the public is invited to walk freely on it, impressing their movements’ signs.

Kretschmann carries out research on paper by experimenting with processes similar to those she realises in her installations and performances.

The other exhibited series, the “Floor Works”, work in “frottage” with graphite on paper made using her own studio floor, arise as cancellation of previous traces but ends up creating others in the holes obtained from their destruction.

Finally, the spreading of powdered

pigments is a practice, Diodato and Kretschmann, both uses. While Diodato spreads them on canvas to perform the frottage, giving rise to an aerial and molecular spatial depth, also found in other works such as particularly in those with scratches on the aluminium or on applied reflective papers and in the same “Sanpietrini” with iridescent smooth surfaces, in Kretschmann’s series “Form on the day” the pigment is preserved between two glasses and the shape adopt a structure through the shadow projected on the wall, getting a similar purpose to the works with halos made with fat adding a plastic value.

The pictorial practice of Yorgos Stamkopoulos crosses with the stylistic codes of Kretschmann and Diodato coherently.

He shares a speech on matter and form and on some “scientific” aspects of the artwork, simultaneously gives free expression to the sign’s immediate poetics.

In his paintings the explosion of pictorial conglomeration produces vertigo between the solids and voids distinguished by the untreated canvas parts, the events are linked in a dance imitating life, the visual matter comes to the fore with a balanced harmony of colours giving back a drifting likeness.

Based on his technique that involves the tearing of multiple masking, Stamkopoulos does not see directly what he paints because he hides it with stratifications by implementing through a process such as the one produced by the insertion of the copy paper in Diodato’s installations revealing the work in the end as an unveiled traces.

With Schirin Kretschmann he took part in the “Monochromes” exhibition at the gallery wherein the monochrome poetic linked to time was brought to light entered the work, unhinging the form boundaries turned into spatial possibilities.

The interview with Stamkopoulos by Lorenzo Bruni during the exhibition “Trajectory” in the gallery in 2017 marked a consideration of today’s painting role and communicability, starting from the historical references of Stamkopoulos’ painting and his reaction to them in the “attempt to not to represent reality but to provide a tool for a dialogue with it “(Bruni) and to” reshape it together with human presence in it “(Stamkopoulos), the same role of Diodato’s works with “frottage” have been crossed, experienced, designed only by mankind.

The linear steel sculptures in the Trajectory exhibition, depending on the position of the viewer could be perceived as sculptures or solid lines mingled with the mural painting, were

originated in the typical spray marks of an urban graffiti culture he already used in his paintings, whose structure created through the partial destruction of what has been similarly applied to the state of a fresco in decay, a “décollage” by Rotella, the “Floor Works” or the permanent installation “Limon” (2017, Stühlinger, Friburgo) created by Kretschmann along 47 meters glass wall by four meters high, she scratched the monochrome yellow colour to produce the shadow effect giving spatial qualities depending on the movements of those who experience it. Therefore, Stamkopoulos works are prone to the same process as Kretschmann and Diodato whose common path is observable in a dynamic between sampling and relief, here space and time are connected in a subjective and contemplative as well as interpersonal and tangible.

Over time, Stamkopoulos’s painting has evolved through the relief from a phase of “scientific” study on trace, which synchronously was a previous period synthesis wherein he used the dripping technique on the canvas’s entire space. In his later more minimal works, the empty image space was an active field that adhered entirely to the observer’s field, carried away and guided among sprayed marks and full flat smooth matter till the canvas edges and beyond.

The exhibition works are four oil paintings of his most recent production, two on prepared canvas and two on raw linen in which the relief it’s almost baroque for its momentum and continuity, concur to the movement together at emerging of circular imprints and stretch marks that run through the space of the image.

One of the exhibited paintings, the untreated canvas space tunes with the dripping image, summarises all three periods of Stamkopoulos’s painting here investigated. The pouring has become a filter, a further stratification.

The various phases of Stamkopoulos’s painting, continuously open to experimentation, are also filled in the other oil painting on a white canvas, and there it can be seen the transition from previous works since in the empty field stands out fragments of non-material material slice no longer flat but given directly by the tube oil pigment added into a porous texture produced by the same matter reaction of the oily paste. The two most recent canvases on raw linen develop the same way that texture of the first works of Pollockian ancestry, composing a sort of “camouflage” making the colour returns to first in the line like the sign and the fragmented form is loaded with evident kinetic properties.

Baldo Diodato (1938, Naples, Italy). He lives and works in Rome.

Solo shows (selection):

1964 Galleria Numero, Roma, Milano, Firenze; 1966-67 Modern Art Agency, Napoli; 1974 Lecture, University of Rhode Island, Kingston (Rhode Island); 1976 One Man Show, Alessandra Gallery, NY; 1979 Quattro passi sulla tela, "One hour footing", Rotonda Diaz, Napoli; 1982 Select New York, Backer Gallery, La Jolla (California); 1985 Galleria Due Mondi, Milano; 1989 New Baroque, Bruce Luri Gallery, NY; 1990 Scultura e disegni, Galleria Massimo Riposati, Roma; 1994 War Games, Istituto di Cultura, Londra; 1996 Nostalgia del futuro, Istituto Suor Orsola Benincasa, Napoli; 1996 New York: sulle orme di Baldo Diodato, New York Gallery, NY; 1996, 2006 Clayton Gallery, NY; 1997 Metalli, Fondazione Morra, Napoli; 1999, 2003 Echi di Luce, Gibellina (TP); 2002 Marcaurelio, Studio d'Arte Pino Casagrande, Roma; 2003 Cielo stellato su Gibellina, Gibellina (TP); 2004 "Sedici colonne colorate", Fondazione Orestiadi, Tunisi; 2005 Galleria Il Cortile, Roma; 2007, 2014 Pio Monti Arte Contemporanea; 2009 Baldo Diodato 1965-2009, Erica Fiorentini Arte Contemporanea; 2010 Squares of Rome, ABO, MOCA, Shanghai; 2014, 2015 MAAK (CB); 2016 Baldo Diodato. Opere 1965-2016, a cura di Achille Bonito Oliva, Galleria Nazionale d'Arte Moderna, Roma; 2017 Periodi: minimal art 1965 – 2017 frottages 1972 – 2015", Fondazione Ducci, Palazzo Cisterna, Roma; 2017 Pedibus calcantibus, MAC Maja Arte Contemporanea, Roma; 2019 Tappeto sonoro, Galleria Paola Verrengia, Salerno; 2019 Under pressure. Baldo Diodato per Copertino, Castello di Copertino (LE). Performances (selection): 1974 Sculture viventi, J.F.K. Square, Philadelphia; 1979 Fluxus Festival, Cambridge (Massachusetts); 1998 Art Athina 98, Studio Morra, Atene; 2000 Exit, Metropolitana di Napoli; 2003 Living Theatre. Labirinti dell'immaginario, Castel Sant'Elmo, Napoli; 2007 Intramoenia Extrart, Palazzo del Principe, Muro Leccese (Lecce); 2010 Tappeto in musica, con Antonio Caggiano, Museo Hermann Nitsch, Napoli; 2010 Tappeto musicale, con Antonio Caggiano e Achille Bonito Oliva, Erica Fiorentini Arte Contemporanea, Roma; 2011 Pedestrian Flag, con Antonio Caggiano, Camponeschi, Roma; 2012 Tappeto sonoro. Omaggio a John Cage, Piazza San Francesco, Lucca; 2012 Botta di sale, con Antonio Caggiano, Isola Lunga, Marsala (TP); 2015 Tempo Reale, Museo Carlo Bilotti, Roma; 2016 You Are Here, 13 Piazze di Roma; 2017 Porzione di Villa Blanc, con Antonio Caggiano, Roma;

2019 Camminamento su alluminio, Macro, Roma.

Schirin Kretschmann (1980, Karlsruhe, Germany) is an artist, researcher, curator and teacher based in Berlin and Munich. Since the early 2000s she has realized public art projects as well as presentations in international galleries and institutions. She is awarded with the German National Academic Foundation, Cité scholarship in Paris from MWK Baden-Wuerttemberg, Kunststiftung Baden-Wuerttemberg, Swiss National Science Foundation, Stiftung Kunstfonds, et al .. She was working on artistic and curatorial research projects (Praeparat Bergsturz, Bern University of the Arts, six memos for the next... Magazin4, Bregenz Kunstverein, DFG-Center for Advanced Studies Imaginaria of Force, Universität Hamburg) and is doing an artistic PhD at Bauhaus-University Weimar. Since October 2020 she holds a professorship at the Academy of Fine Arts in Munich. Solo shows (selection): 2020 Yellow, Galerie Claeys, Freiburg; 2019 Site, Einraumhaus, Mannheim; Paste, Putte, Projektraum für aktuelle Kunst, Neu-Ulm; 2018 45cbm, Kunsthalle Baden-Baden; Toter Winkel, Galerie Gisela Clement, Bonn; 2017 Let's Slip Into Her Shoes, Zentralinstitut für Kunstgeschichte, München; 2016 True Blue, Kunstverein Nürtingen; 2015 Galerie Jochen Hempel, Gallery Weekend, Berlin; 2014 Frischzelle, Kunstmuseum Stuttgart; Piano, Kunstraum Tosterglope; 2013 Förderprogramm, "New Positions", Galerie Jochen Hempel, Art Cologne, Köln; She Came in Through the Bathroom Window, Kunstraum Fuhrwerkswaage e.V., Köln-Sürth; Prima, kunstgaleriebonn, Bonn; 2012 Insomnia but Salsa, Museum Goch, Goch; Lido, Kunststiftung Baden-Württemberg; 2011 Mutual Transition, Steinle Contemporary, München; Polish, Artist Window, Dock, Basel; Nomadic Competences, Kunsthaus Baselland, Basel; Lost, Retour de Paris, Stiftung Centre Culturel Franco-Allemand Karlsruhe.

Yorgos Stamkopoulos (1983, Katerini, Greece). He lives and works in Berlin.

Solo shows (selection):

2019 As Time Goes By, Eins Gallery, Cyprus; Another Perfect Day, Nir Altman Galerie, Munich; 2018 Worlds Beneath, Nathalie Halgand Gallery, Vienna; Ocean Adrift, Frankfurt am Main, Berlin; A Timeless Tale, KunstundDenker, Düsseldorf; 2017 Trajectory, Galleria Mario Iannelli, Roma, curated by Lorenzo Bruni; 2016 Soul Remains, Nathalie Halgand Gallery, Vienna; 2014 Beyond Ancient Space, CAN Christina Androulidaki Gallery, Athens; 2012 New

Dawn, CAN Christina Androulidaki Gallery, Athens; 2011 Positive Pollution, Fabio Tiboni/Sponda, Bologna; 2010 Kunsthalle Athena booth, Art Athina, curated by Marina Fokidis.

Group shows (selection):

2020 She Comes in Colours Everywhere, 68 projects, Berlin; 2019 Monochromes, Galleria Mario Iannelli, Roma; resonance, Galleria Mario Iannelli, Roma; 2018 Tomorrow's Dream, Neuer Essener Kunstverein, Essen; 2017 Io sono qui, MACRO, Roma, curated by Lorenzo Bruni; Every Line Tells Its Own Story, Nathalie Halgand Gallery, Vienna; A Highly Dazed World, Daily Lazy Projects, Athens; 2016 Leisure as a Mechanism for Resistance, FaZ, Vienna; A thousand friends (part 2), ExoExo @ New Jörg, Vienna, curated by Elisa Rigoulet; Anatomy of Restlessness, Galleria Mario Iannelli, Roma; No Superior Side, COSAR HTM, Düsseldorf; 2015 If it can't burn us, can it still warm our hearts?, Mindscape Universe, Berlin, curated by Rachel Walker; Arcadia Unbound, Funkhaus, Berlin; The Misfits, CAN Christina Androulidaki Gallery, Athens; Forth Under Skip Down, Frontviews Temporary, Berlin; 2014 About Sculpture #3: Off Limits, Lady Fitness, Berlin; Reflections on Psychedelia, CAN Christina Androulidaki Gallery, Athens; Painting Today, Vogiatzoglou Foundation, Athens; Der Grund ist nicht Licht, sondern Nacht", Christian Ehrentraut Galerie, Berlin; Pitch 2, Internationales Handelszentrum, Berlin, curated by Peter Land and Nik Nowak; 2013 Thrills and Chills, CAN Christina Androulidaki Gallery, Athens, curated by Daily Lazy Projects; In The Studio, Kunsthalle Athena part of ReMap 4, Athens, curated by Daily Lazy Projects; What Lies Hidden Remains Unfamiliar, CAN Christina Androulidaki Gallery part of ReMap 4, Athens; Über das geistige in der Kunst, Poseidon Projekte, Berlin, curated by Johannes Rodenacker; LUSTLANDS, vol.II – On The Great Eastern, Argolida, curated by Nadja Argyropoulou; REITS, Schaufenster, Berlin; 2012 Neo R. Brand, Atelierhof Kreuzberg, Berlin, curated by Stephan Koehler; Vanishing Point, Action Field Kodra, Thessaloniki, curated by Katerina Nikou, Evita Tsokanta and Galini Notti; 18 Hours a Day, Kreuzberg Pavillion, Kassel, curated by Daniel Leander Kannenberg; Images Of A Floating World//Hosted In Athens, EPASKT, Athens; Aus der Zeit, Frontviews Temporary, Berlin, curated by Stephan Koehler; Eberhard Dietzsch Kunstpreis 2012, Geraer Bank, Gera; Arte Fiera Bologna, Fabio Tiboni Gallery, Bologna; 2011 Looking Forward, The Breeder, Athens; Art Athina fair, Fabio Tiboni Gallery Bologna; Abstract, Gallery im Regierungsviertel, Berlin.