

GIOBERTO NORO

*Colori nel Vuoto*

January 20, 2020 – February 22, 2020

Galleria Alfonso Artiaco is pleased to announce the opening of the second solo show by Gioberto Noro, Saturday January 18<sup>th</sup> at 7.30 pm.  
The artists will be present.

For their second solo show at galleria Alfonso Artiaco (first in 2010) the couple of artists Sergio Gioberto and Marilena Noro present *Colori nel Vuoto (Colours in Emptiness)*, new artworks will be presented with the aim to examine how Emptiness is fundamental to the visibility of the architecture that is hosting it and, at the same time, how the limits imposed by the architectural structures are crucial at the Emptiness to exist. The Colour is called to fulfil a similar role to the one Hubert Damish gave to the *nuage* in his text "Théorie du nuage", it means that it helps (in a poetic way) to compensate, to give a breath and a feeling to the structural rigidity of the perspective.

Close to the thought of Paul Virilio on the anesthetization of the look and on the meaning of the limit, the artists are interested in investigating the passage from the numerical and immaterial acquisition of the image to its material transposition on a physical support, haptic, as is matt cotton paper in dialogue with pigments inks.

In the four rooms of the Gallery dedicated to Gioberto Noro the new artworks from *Farben*, *Vanishing Point* and *Variazioni Primarie* series succeed.

*"We think at the image as a model of the reality, we build scale model which structure recall concept of linear perspective, so alike to photography, the medium chosen.*

*Our field of view, during last six hundred years has progressively changed, moving from the physiological shape of a ellipse to the cultural one of the frame. In this way the gaze has been protected from the intrusion of the irrational but at the same time it has been 'imprisoned' in the so-called perspective window. It is for this reason that using a medium with a strong perspective value, as photography seem to us a chance to reflect on the dynamics of seeing.*

*We perceive the Colour as an entity provided with intelligence and so capable to generate Intuitions and the Emptiness as a reality able "to clean the look", to free the gaze from everything that gaze was shaped on.*

*We see the *Farben* (an omage to the *Farbenlehre*, the Theory of Colours by Goethe) as analogous architectures, devoted to both a perspective installation - as rigorous as reassuring - like possible doors of perception and to the willing of transcendence of the figure.*

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*The relationship between the Colour and the Emptiness is further examined in Variazioni Primarie exploring the relation that primary colours (Red, Yellow and Blue) have among them.*

*At the same time Farben and Variazioni Primarie analysed how enable the Colour to free itself from the rules of perspective (preserving a mnemonic trace with the presence of the frame and in the disposition of the colour fields) we imagined the vanishing Point as a place in which the figure fades to give space to the pure Colour, enabling the connection to a visible genesis.*

*For this it was necessary to assemble a device, a real Machine à Abstraire, which enters in a dialectical relation with the perspective machines, born to measure the space.*

*A Machine à Abstraire, which creates spaces of becoming, places in which we can find our self in the moment of creation, when everything is possible and nothing is happened yet.*

*The title Colori nel Vuoto is a literal reference to the physical use of coloured and transparent diaphragms placed between the different luminous sources and the subjects that need to be lightened."*

*(Gioberto Noro)*

Sergio Gioberto e Marilena Noro bore in Turin, Italy (respectively in 1952 and in 1961). During their education they came in contact with the Teatr Laboratorium by Jerzy Grotowski, the Living Theatre by Julian Beck, the photographer Frank Horvat whose they have been students and assistants, the Method Strasberg by di Lee Strasberg, the Ballett Frankfurt by William Forsythe and the Method Feuerstein by Reuen Feuerstein.

Photography, the chosen medium, is seen as the expression of the Western alienation and as a chance to recover the physical reality.

Solo shows include Aperture, Galleria Alberto Peola, Turin, (2016) (curated by Valeria Ceregini); Transizioni di fase, PAV, Turin (2015) (text by Giulia Mengozzi); Galleria Alfonso Artiacco, Naples (2010); 'Sguardi a Occidente' (curated by L. Mattarella), Galleria Alberto Peola, Turin. Group exhibitions include FutuRuins, il corpo e la pietra, Palazzo Fortuny, Venice, curated by Daniela Ferretti, Dimitri Ozerkov and Dario Dalla Lana (2018); E il giardino creò l'uomo, galleria Alberto Peola, Turin (2018); La Via Del Sale Saliceto-CN curated by Silvana Peira and Marco Enrico Giacomelli (2018); Intuition, Palazzo Fortuny, Venice, curated by Daniela Ferretti and Axel Vervood, (2017); 30th Anniversary, Galleria Alfonso Artiacco, Naples (2016); Proportio, Palazzo Fortuny, Venice, curated by Daniela Ferretti and Axel Vervood, (2015); Mare Motus, Castello di Lipari-ME, curated by Lea Mattarella (2015); Scenario di terra, MART, Rovereto (2014); Cieli, Fondazione 107, Turin, curated by Federico Piccari (2014); 'Cento anni di creatività in Piemonte', Novi Ligure (curated Marisa Vescovo) (2008); 'Sguardo consapevole', Palafuksas, Turin (curated by Anna d'Agostino) (2007); 'Il Filtro dell'immagine', Varallo Pombia (curated by Fabrizio Parachini) (2005).