

“Tonite let's all make love in London” is a project that intersects formal choices of different kinds, while continuing to comply with those that are the axioms of my artistic research, connected with a focus on the cognitive/perceptive processes of the human mind. The direction here is not scientific/speculative, but political, in a certain sense; the artwork contributes to expand awareness, to widen and "raise" consciousness of the self, of the other, of history and space. Psychedelic () music, among the various expressions of modern rock, is the best soundtrack for my path of "liberation of the self," both from a private and artistic viewpoint. The show includes an audio work, a 40-minute track - realized with the help of the Neapolitan musician and*

sound designer Marco Messina - that combines through cut-ups and today's tools of sound design, American and English psychedelic songs from the 1960s: the idea is that certain combinations of sounds are truly capable of triggering particular perceptive mechanisms in the listener. I cannot imagine any journey towards cognition and perception of the existing world without considering the relationship with color. The monochrome canvas is interpreted in its possible shadings, corrupted by the presence of material elements: the suggestion is to look at the world around us, renouncing assertive (obtuse?) determinism in favor of openness to the possibilities of doubt: blue is not always itself, and the same goes for yellow, though

without denying the precise essence of blue and yellow in common and shared perception.

(*) The term “psychedelic” - that comes from the Greek, and is composed of two words, *psykhé* (soul) and *dêlos* (visible, clear) - was coined for the first time in 1956 by the psychiatrist Humphry Osmond, who in a letter to Aldous Huxley used it to define substances that “free thought from the superstructures of social patterns.”

Maria Adele Del Vecchio currently lives and works in Rome. She studied at Straedelschule in Frankfurt under Mark Leckey 2005/06 and participated in the 2003 *Advanced course in Visual Art* with visiting professor Richard Nonas at Fondazione Antonio Ratti in Como. Selected exhibitions include *Die Dritte Dimension*, Frutta Gallery, Rome, 2013; *Premio Roma Centro Storico*, Palazzo ex Monte di Pietà, Rome, 2012; *Premio Roma Centro Storico*, Palazzo ex Monte di Pietà, Rome, curated by Cecilia Casorati, 2012; *Qui sembra ancora possibile*, Parco del Pineto, Rome, curated by Maria Rosa Sossai, 2011; *No end is limited*, Galleria Enrico Fornello, Prato, 2008; *Classroom #1*, curated by Salvatore Lacagnina, Project Room Museo MADRE, Naples, 2008.

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Supportico Lopez – Berlin

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Maria Adele Del Vecchio

Frozen Laughter #2, 2014, oil and plaster on canvas, mdf plinth; canvas: 150 x 100 x 2 cm, plinth: 160 x 34.5 x 35 cm, Unique



Maria Adele Del Vecchio

Frozen Laughter #1, 2014, oil and plaster on canvas, mdf plinth; canvas: 100 x 90 x 2 cm, plinth: 115 x 35 x 35 cm, Unique



Maria Adele Del Vecchio

Untitled, 2014, mirror, wood, 161.5 x 103 x 55 cm, Unique



Maria Adele Del Vecchio

William, 2014, wig, amethyst geode, wood, steel, 123 x 31 x 27 cm, Unique



Maria Adele Del Vecchio

Tonite let's all make love in London, 2014, 2 speakers, CD player, 40 min. Unique



Maria Adele Del Vecchio

"Open Naked Eye #4", 2013, C-Print 24 x 30 cm, Edition of 3



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"Open Naked Eye #2", 2013, C-Print 30 x 40 cm, Edition of 3



Maria Adele Del Vecchio

"Open Naked Eye #1", 2013, C-Print 30 x 40 cm, Edition of 3



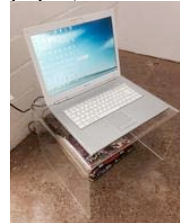
Maria Adele Del Vecchio

"Open Naked Eye #3", 2013, C-Print 35 x 40 cm, Edition of 3



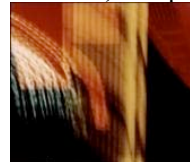
Maria Adele Del Vecchio

The tapestry of delights, 2014, type-writer ink, paper, 71 x 51 cm, Unique



Maria Adele Del Vecchio

James Lowe Interview mov file, Unique



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Tonite Record, 2014, Viny, artist designed record sleeve LP 33 rpm: 40 min Edition 1/20 + II AP