



## GIANFRANCO BARUCHELLO NEW WORKS

Massimo De Carlo is proud to present the first solo show by Gianfranco Baruchello in its London gallery.

For his first enthralling exhibition at Massimo De Carlo the artist will premiere a series of works realized from 2013 to 2015. Delicately hand made paintings on aluminium together with box constructions and sculptures translate Gianfranco Baruchello's witty and sophisticated narrative that encompasses a thoughtful, political and light-hearted critique of our society into art.

The exhibition begins with *Interiority Complex*: the sculpture in the window of the gallery that represents an open body, is key to understand how the artist's on-going fascination for depicting and mapping the works of the mind has now, in this stage of his career, embraced a new quest. The show is structured as a journey that unveils the different stages of unravelling the relationship between the body and the brain, the exterior and the interior.

Within the first room is the series of aluminium canvases *La Formula* (the formule), a visual index for all works in the exhibition. The artist's thoughts around the physical and conceptual notion of being are revealed and mapped on flat surfaces. Small figures, words, characters, tiny objects and anatomical landscapes create a new language that absorbs the gestural and guttural exploration of the innards of the intellect: for example, *Time* is transformed into a spiralling vortex and *Thought* into stylized parts of the human body and small insects.

On the lower ground floor, as a new interior-focused dimension is reached and colour slowly fades leaving space to the radicality of black and white, the gaze is invited to adjust. *Murmur*, the sculpture of an open specular head, is placed at the entrance of the room as an admonition to the viewer; it whispers in multiple languages suggestions of how our eyes should be used. No longer a unilateral gaze but a rhizomatic one, that mentally and emotionally embraces the nine boxes that hang on the walls.

Each box is conceived as a spatial model that encloses a world of its own, the recorded fragmentation of Baruchello's take on different subjects, from *Anatomy* to *History*. Stratification becomes a tool that aids the decoding of the work. As put by the artist the drawings on the last layer of glass are "Ganglions, a mechanism to look at the images that are drawn on the white backgrounds of these objects. Multi dimensional indicators that suggest a series of short circuits in the opposing spaces amongst the adjacencies, superimpositions of image collocations, words and numbers".

In every box the thoughts are mapped and portrayed around larger shapes that reminisce parts of human organs: these uncanny shapes stem by the four canvases that hang on the wall opposite the room. These four screens represent the creative thought process that generates the boxes. These are four fragments of the same narrative that tackles the monstrous power of the connections between the mind and the viscera. The soft, fluid and gangly shapes create a new system of thought that contra poses immateriality to materiality by opening a discourse on the primordial broth of thoughts and feelings that each of us takes care of.

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**Gianfranco Baruchello** was born in Livorno, Italy in 1924. He lives and works in Rome and Paris. Through his long, and on going, career the Italian artist, regarded by mentor Marcel Duchamp as his only possible heir, has tackled a vast array of mediums spanning from painting to video *via* experiments between art and agriculture. Baruchello was immersed in the flourishing of most art movements and socio-political changes of the last century and counted amongst his friends many influential historical figures, artists and thinkers of this time.

Gianfranco Baruchello spent most of the sixties between New York, where he counted John Cage as a friend, and Paris where he took part in the revolts of 1968 with friends Felix Guattari, Alain Jouffroy, Jean François Lyotard, and Jean Jacques Lebel. In the early sixties in Milan, at the same time of the birth of the Arte Povera movement, he met and befriended Marcel Duchamp, who will become his guide. In 1962 he took part in the iconic *The New Realists* curated by Pierre Restany in New York. In 1966 his film *Verifica Incerta*, recently screened at the ICA in May 2015, was shown at both the MoMA and the Guggenheim in New York for the first time presented by John Cage.

In the 1970's after a decade of profitably engaging with the Parisian and New York art scenes, first hand witnessing and participating in the rise of Pop Art and of the then ascending art market, Baruchello decided to move on. Not wanting to abide to the fashions of the moment, he chose to characterise himself as an outsider, moving to the Roman countryside in 1973. The artist founded the farm *Agricola Cornelia*, experimenting and pursuing a deeper connection between earth and art. Here, where he sometime lives and still works, he has found the perfect external location for his quest for the understanding of the interior: the refusal to conform becoming a statement that supports his aim to shape a depiction and understanding of the works of the human mind.

In the late seventies he took part in two major exhibitions: he shows in 1976 at the Venice Biennale and in 1977 at Documenta, in Kassel.

During the 1980s and 1990s he concentrates on his work and on the land of the *Agricola Cornelia*, transforming it in 1998 in the Fondazione Baruchello: a foundation dedicated to contemporary art and offering spaces for artists to create work. Since 2000 specialized in archiving and cataloguing.

In the last two years, after taking part in Documenta in 2012 and at the Venice Biennale of 2013, a number of institutions in Europe have dedicated retrospectives to Gianfranco Baruchello and there has been a growing interest and appreciation of the artists' work, hence Massimo De Carlo is particularly proud to present this lengthy exhibition of this imaginary and captivating Italian artist.

Solo exhibitions include: *Artists' Film Club*, *Verifica Incerta* (screening), ICA, London (2015); *Certain Ideas*, Retrospektive, ZMK, Karlsruhe; Retrospective, Sammlung Falckenberg, Hamburg (2014-15); *Cold Cinema*, curated by Alessandro Rabottini, Triennale di Milano, Milan (2014); *Certe Idee*, Galleria Nazionale d'Arte Moderna, GNAM, Rome, (2011). Gianfranco Baruchello took part in the 55<sup>th</sup> edition of the Venice Biennale in 2013; in the 2012 edition of Documenta.

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Gianfranco Baruchello's works are part of prominent collections of contemporary art among which: The Museum of Modern Art, New York; The Salomon R. Guggenheim Foundation, New York; the Centre Pompidou in Paris; the Hirshhorn Museum and Sculpture Garden in Washington; the Kreeger Museum in Washington; the Philadelphia Museum of Art; the National Gallery of Modern Art in Rome; the MADRE Museum in Naples; the Deichtorhallen in Hamburg, and the ZKM in Karlsruhe.

Follow the artist on Instagram at @gianfrancobaruchello  
Follow the gallery on Instagram at @massimodecarlogallery

**Hard Facts:**

Massimo De Carlo, London  
55, South Audley Street  
London W1K 2QH  
From October 13th, 2015 until November 21st  
Open Tuesday to Saturday, 10:00am – 6.00pm  
Opening: Monday 12<sup>th</sup> of October 2015

**For further information and materials:**

Press Office, Massimo De Carlo  
T. +39 02 70003987 – T. +44 (0) 2072872005  
press@massimodecarlo.com  
www.massimodecarlo.com

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