

## Arturo Herrera *Soave sia il vento*

25 May – 10 September 2016

*Soave sia il vento*, Arturo Herrera's third exhibition with the gallery and his first in the Via Mottalciata space, focuses on works that are conceived in serial form and in which relations continuity/discontinuity and associations among elements are essential. The title of the show comes from a *terzettino* at the beginning of the Mozart and Da Ponte opera *Così fan tutte* in which the two main female characters wish their departing husbands a good journey. The aria, in its sublime beauty, says also farewell to any sense of existing order. What ensues afterwards is chaos and a fragmentation with sobering consequences for each of the characters involved.

Using the given architectural space of the gallery in Via Mottalciata, Herrera interacts with each room creating site-specific interventions. Suggesting a non-linear syntax, the artist probes the impact of the formal and conceptual correspondences among the units of a single work as well as across the whole of the exhibition.

Figuration, popular culture sources, repetition, pictorial matter, shared imagery, re-composition are blended into a broad array of references and methods that reflect the contaminated aspect of today's abstraction.

The exhibition focuses on painting both found and made, constructed and deconstructed. Executed on the wall facing the entrance, a dynamic wall painting greets the visitor, setting the tone for the exhibition, and focuses on the tension between scale and the painted image to physically address the audience.

Paintings as objects are found in three separate series. The first series features paintings made from/onto flea markets books. The sealed books are transformed into ready-made grounds for gestural abstraction. With their original function obliterated, the painted books propose a new kind of conceptual and formal reading. They hang on existing glass panels in a space right to the entrance of the gallery to stress their three-dimensionality as an object. A cut on the back of the books, where the hanging plates are fixed, reveal a sentence or two. These remnants of the former content/function of the books contribute to the dialogue between obliteration and subjectivity. They are hybrids of language/image references.

The second series is composed of eight medium size paintings on canvas and different kinds of textiles that hang on the sheets of *La Gazzetta dello Sport* newspaper. The sculptural, layered nature of the works is addressed by the juxtaposition of materials. The layering process reveals how the paintings were assembled to probe the legibility and effectiveness of abstract forms at large.

The eight paintings create a site-specific collage with the newspaper sheets in which language is a key element. This taps into the early modernist use of newspaper clippings to bring a ready-made reality to the works. Here around sixty pages are affixed to the wall to create a dialogue with the eight paintings.

The last series consists in collages of photos affixed onto oil painted aluminium plates. The black and white photos are from the artist's archives. The color photos are from Berlin wall paintings photographed by the artist. The paintings on aluminium are hung on monumental wallpapers created by the artist. The image sources for the wallpaper comes from a set of photogravures realized by the artist in Copenhagen in 2014 with Niels Borch Jensen.

Eight Berlin wall paintings also appear in another room of the gallery in a larger scale affixed as vinyl panels to four large windows. These city images cover all the windows of the room to create a dialog with Torino's adjacent buildings and also with two works titled *Bang* from 2015. These editioned works (15) are all different as the artist painted each aluminium cake pan by hand and then assembled them one by one onto a mixed media flat paper print.

Taking the idea of addressing Turin's urban landscape further, the artist invited the tenants of the building behind the gallery located in Corso Novara to install monochromatic curtains with images of dancers that are related to the photogravures wallpaper in the main exhibition room of the gallery. The entire building becomes a giant living collage with coloured images on balconies that move both with the wind and the necessities of each tenant. The viewer sees an entire back facade covered in new and existing curtains with images of bodies in movement. The tenants see their open balconies through a private coloured curtain made specifically for them.

Arturo Herrera (Caracas, Venezuela, 1959) lives and works in Berlin. Herrera's solo and project-based exhibitions have been held, among others, at Ikon Gallery, Birmingham, UK; Kettles Yard, Cambridge, UK; The Art Institute of Chicago, IL; The Aldridge Contemporary Art Museum, Ridgefield, CT; CGAC, Santiago de Compostela, Spain; Whitney Museum of American Art, New York City; Dia Center for the Arts, NY; The UCLA Hammer Museum, Los Angeles, CA; MoMA, NY; The Tang Museum, NY; Albright-Knox Art Gallery, NY. A Tate Modern Commission will be opening in London in June 2016.