

GMCA  
GALLERY  
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06

# MAURO PANICHELLA

RITORNO  
AL MONDO  
REALE

## BACK TO THE REAL WORLD

One wonders where this show begins and ends. Mauro Panichella, after all, has written a text that accompanies it, and he has also put together a video rendering of its installation. Whether or not and to what extent these materials are part of the show, or a part of the works it presents, is open to debate, but surely they are things worth thinking about, even if one doesn't quite know how. His text, moreover, makes reference both to Marcel Duchamp and John Cage, and thus gives warning of the peregrine places in which he sees his work to be move, or better, perhaps, of the peregrine context in which he sees it be situated. For my own particular purposes, it's the reference to Duchamp that seems most telling.

The two most salient features of the work of Marcel Duchamp are its dizzying complexity and its absolute privacy, and so much so as to make it seem to offer no space at all to its viewers, if not for the purely physical space that the work and its viewers may simply happen to share. Yet he accepted and defended that state of reciprocal isolation – of the work with respect to the viewer, and of the viewer with respect to the work – with enormous aplomb and generosity, or even in a sense of fellowship: he invented the notion of what he called "The Art Coefficient," which declares that a thing is a work of art precisely to whatever degree the perceptions of its viewer are at odds with the intention of the person who made it. That's a corollary to his much more famous edict that the artist makes only half of the work, and that the viewer makes the other half. And it's even more than a corollary, since it addresses the nature of the relationship between these two halves of the work. The artist is free to do whatever he/she thinks or pleases, and the viewer is free to do likewise.

This is also to say that art is not a "language." There's no unambiguous relationship – or ideally unambiguous relationship – between "signifiers" and "signifieds." Which, more simply, is to say that it's not much concerned with acts of "communication." It's a

natural event, like Mauro Panichella's strokes of lightning. It happens by chance, and more or less instantaneously, like the way the lines took shape in Mauro Panichella's sheets of broken glass. (My own first reaction – an adolescent reaction, utterly ingenuous – to the lines in the breakage of Duchamp's Large Glass was to wonder how he had managed to make them in exactly that way, presuming that he had "designed" them. I hadn't the faintest intuition of the role that chance might play in the workings of a work of art. Ignorance, too, can be a factor in the calculation of the Art Coefficient.)

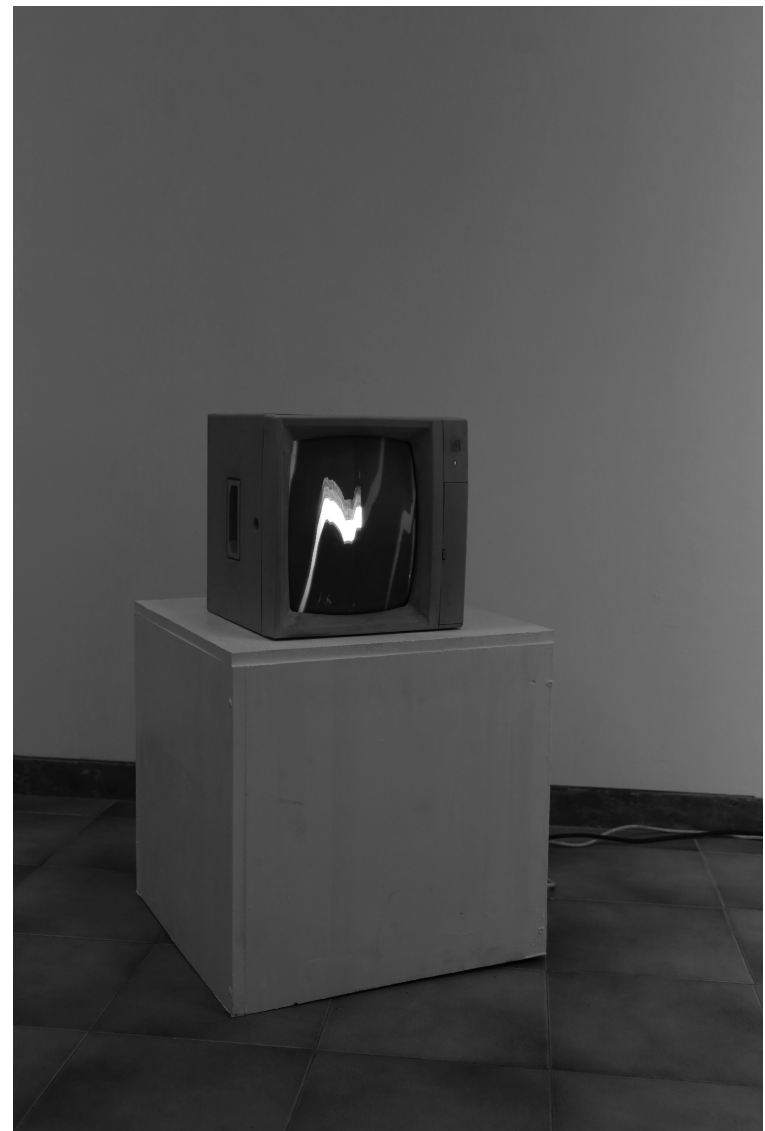
There's a thinness too about Mauro Panichella's works: a thinness that reminds me of another Duchampian notion: his notion of the inframince. The inframince is the world of all the tiny things, of all the minor phenomena, that we can't imagine to be of any importance to the universe at large: he liked the example of the heat we leave behind on the seat of a chair when we rise to our feet and walk away from it. That's like the flap of the wing of the butterfly that doesn't unleash a hurricane on the other side of the globe. But there's also a question of the scale we're able to hold in mind for the universe at large. Just how small does "minor" have to be in an universe that's infinitely large? One might wonder if a filament of fulgorite can be another example of the inframince.

It might also be admitted that this excursion towards a thought on "the universe at large" has been prompted by one of Mauro Panichella's "lambda" prints: *Ritorno al mondo reale* (Display)n°5 might be a section of a map of the cosmic background radiation which physicists see at its furthest and most ancient edges.

**Henry Martin**

*Aica di Fiè, November 2017*

Temporale, cctv monitor  
e interferenza video, 2017



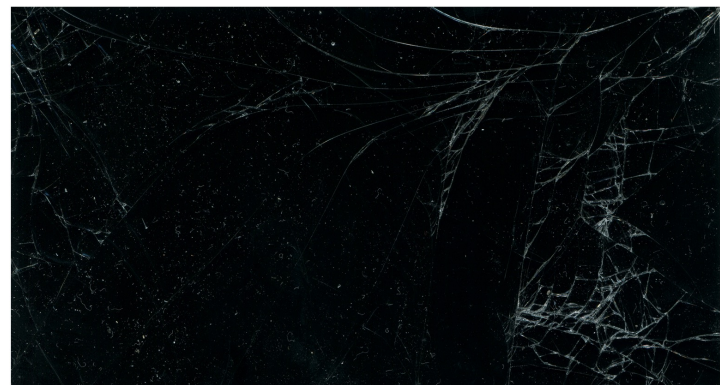


Ritorno al mondo reale n°1,  
luce al neon e stampa Lambda  
su plexiglass, 2017





Ritorno al mondo reale (Display) n°5,  
 stampa lambda su plexiglass,  
 cm 22,5x40, 2017



Ritorno al mondo reale (Display) n°6,  
 stampa lambda su plexiglass,  
 cm 22,5x40, 2017

highlighted in the fracture lines of the screens, lines that in turn suggest the path of lightning and the flowing of the energy."

"All of this is there, you can see it, but everything is so whispered, so flawless, so mysterious that it evokes a single word, lightness. The lightness of Giorgio Gaber in his unforgettable song "Hop, Hop, Hop, la leggerezza", the lightness described by Calvino in his "Lezioni Americane" and the lightness of Duchamp's *inframince* on which Henry Martin wrote about in his valuable essay also published in this book."

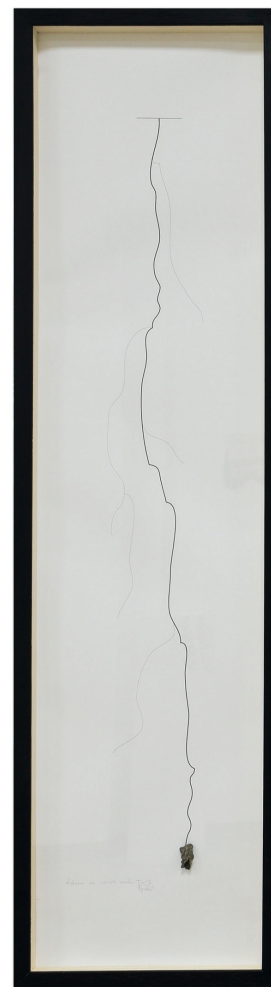
**Caterina Gualco**  
December 9, 2017



Sette folgoriti, cm 6x15, 2017



Ritorno al mondo reale (Folgorite) n°6,  
t. m. e folgorite su carta, cm 100x25, 2017



Ritorno al mondo reale (Folgorite) n°7,  
t. m. e folgorite su carta, cm 100x25, 2017





## BIOGRAFIA ED ESPOSIZIONI

Mauro Panichella nasce a Genova nel 1985. Vive e lavora tra Genova e Albissola. Il lavoro di Mauro Panichella è una continua ricerca di dialogo tra il mondo reale e quello virtuale e si manifesta con una forte relazione tra natura e tecnologia.

I suoi soggetti sono anatomie animali, molluschi, crostacei, insetti, ossa, fossili, gusci che lui trova e conserva per attuare un processo di archiviazione e documentazione utilizzando uno scanner come apparecchio fotografico. Lo spirito di questa ricerca è un grande progetto in divenire, nel quale entra in gioco ogni situazione naturale, come in un flusso, che si spinge sino all'interpretazione simbolica attraverso videoinstallazioni, linee di luce e meccanismi elettromeccanici. Ha partecipato a diverse esposizioni collettive e personali in Italia, Francia, Slovacchia, Spagna, Ungheria, Portogallo e Austria.

Nel 2010 partecipa al progetto di residenza della Jeune Creation Européenne di Parigi e nel 2011 inizia a lavorare con Unimediomodern Contemporary Art, dove, grazie all'interesse di Caterina Gualco, si avvicina al mondo dell'arte Fluxus.

Ha lavorato con lo J.e.m.a. Museum di New York e collaborato con numerosi artisti tra cui Cesare Viel, Ben Patterson, Eric Andersen, Antonello Ruggieri, Mauro Ghiglione, Philip Corner e Ben Vautier. Con quest'ultimo nel 2014 realizza il progetto Benandmauro.it. Nel 2015 espone al Museo d'Arte Contemporanea di Villa Croce di Genova e nello stesso anno è ospite in residenza presso la Emily Harvey Foundation di Venezia.

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