

Danilo Correale

Portfolio

2008/2012

* Artist Statement

My research and work has been developed in the last years around those marginal visual materials, cultural behaviours and facts that we frequently regard as peripheral and insignificant. Yet as M. Foucault has indicated in his later work: *“the fact [that] they’re banal does not mean they don’t exist. What we have to do with banal facts is to discover– which specific and perhaps original problem is connected with them.”* My work, in this respect can be regarded as a repetitive methodological attempt to provide cognitive cartographies of capital the latter being intended, not as abstract category, but as a semiotic operator at the service of specific social formations.

Departing from such a minoritarian perspective and using a wide range of techniques and tools ranging from original photographic, video materials, maps, collaborative processes who took at full hands from a wide scenario from the web imaginary, popular culture, to the most overexposed of contemporary mediascape (the ones of political economy), my work try to opens up new interpretational paths, through which to approach, modes of production of subjectivity today.

In my latest works I focused my attention on the field of the corporate aestetich and its retoric gestures seen as a study on the human aspect of the institution and corporative work as examples of the seemingly faceless semiotic terrain of power, this particular field of interest should be insert into a bigger scale research on the immaterial labour.

In this respect my work is an on going practice of critique of the institutions that rules our society, starting from the cultural institution to the ones directly involved on economics aspects of our society , without focus the research on the institutional facade tryng to go behind in order to “see” the human beings behind them.

**** Solo Exhibitions**

/// The Warp And The Weft

Double Solo, Peep Hole, Milano , Italy , 2012

The project conceived for Peep-Hole is part of this research and consists of a representation of global economic relations through the use of industrial fabrics as the metaphor for “warp and weft” on which the flows of the financial system are based. The Warp and the Weft consists of the production of five different tartan fabrics presented through a single large installation that dominates the first room of the exhibition space. Each of the tartans designed by the artist is composed of a series of colours chosen strictly based on the corporate colours of the logos of the most powerful financial institutions in the world. The five tartans distinguish various “clans” in a visible interweaving ready for a new transformation and introduction on the market. The five fabrics represent codes that refer directly to different geographical areas where the institutions are present with more influential economic assets: North America, South America, Africa, Europe and Asia.

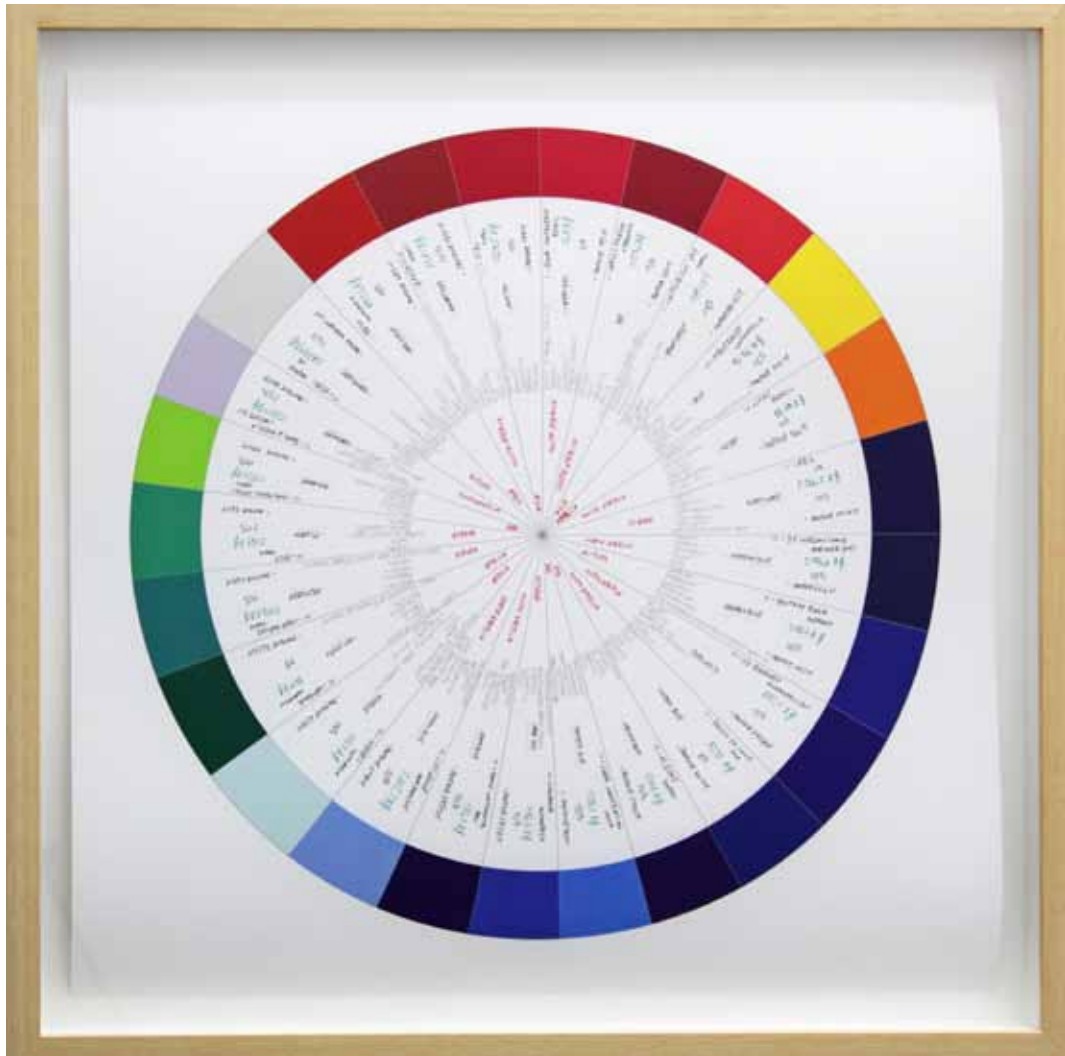
The colour code, of which tartan plaids are a tangible representation, denote the elaborate interweaving of direct and indirect relationships that regulate the world economy, proposing a reflection on colour theory and its application in the realm of corporate identity. For example, the colours chiefly used by the most influential institutes are blue and red, which correspond to two broadly shared approaches. The former conveys trust, stability, credibility and clarity; the latter transmits energy, power, determination, passion and desire. Textiles also represent consumer

goods that have historically been the basis for consolidating the routes of world trade and they are a metaphor for “apparent solidity”. In fact, weaving is solid in its completeness, but extremely fragile in its composition, as the smallest defect or wilful alteration will inevitably ruin its design. The choice of tartan plaid is also tied to the nature and history of this fabric, which has always identified appurtenance to a restricted group of individuals, be it on a family, athletic or corporate level. Typical of Scottish clans, who adopted the characteristic colours of their geographical possessions to define their own exclusive fabric, tartan was historically used on the battlefield to distinguish the individual clans. Even today many families and companies have one that distinguishes them like a unique and original signature. This fabric is closely connected with golf, an elite sport that, more than any other, represents a status, and whose informal context is increasingly tied to political and economic dynamics. Identification through a visual code and the central role it has always played in society is thus the starting point for The Warp and the Weft, a project for which Deleuze and Guattari, inter alia, are theoretical points of reference in their use of the terms “warp” and “weft” to describe the complex network of relations typical of finance in the era of globalization (A Thousand Plateaus), as are Hardt and Negri, who talk about the weaving of invisible economic relations between East and West (Empire).





Danilo Correale, *The Warp and The Weft*, 2012, medium weight wool fabric , Variable dimension , Installation View



Danilo Correale, Untitled Colorguide , from The Warp and The Weft, 2012, C.Print , Markers, Pencil on Paper , 70x70 Framed

/// We have a business proposal of ...

Solo Show, Raucci Santamaria Gallery, Napoli , Italy , 2012

The human aspect of financial capitalism is the core of *"We Have a business proposal of Twenty Two Million, Five Hundred Thousand United State Dollars only for you"* - bringing into focus the apparently prohibited and faceless terrain of power, his gestures and rhetoric, focusing on individuals hiding behind the institutional facade. Correale proposes a possible pass key to that linguistic opacity that has always constituted solid shelter of power, both politic and economic. It is in fact clear that the increasingly hazy lexicon used by the political system, is leading the masses to slowly detach from the institutions.

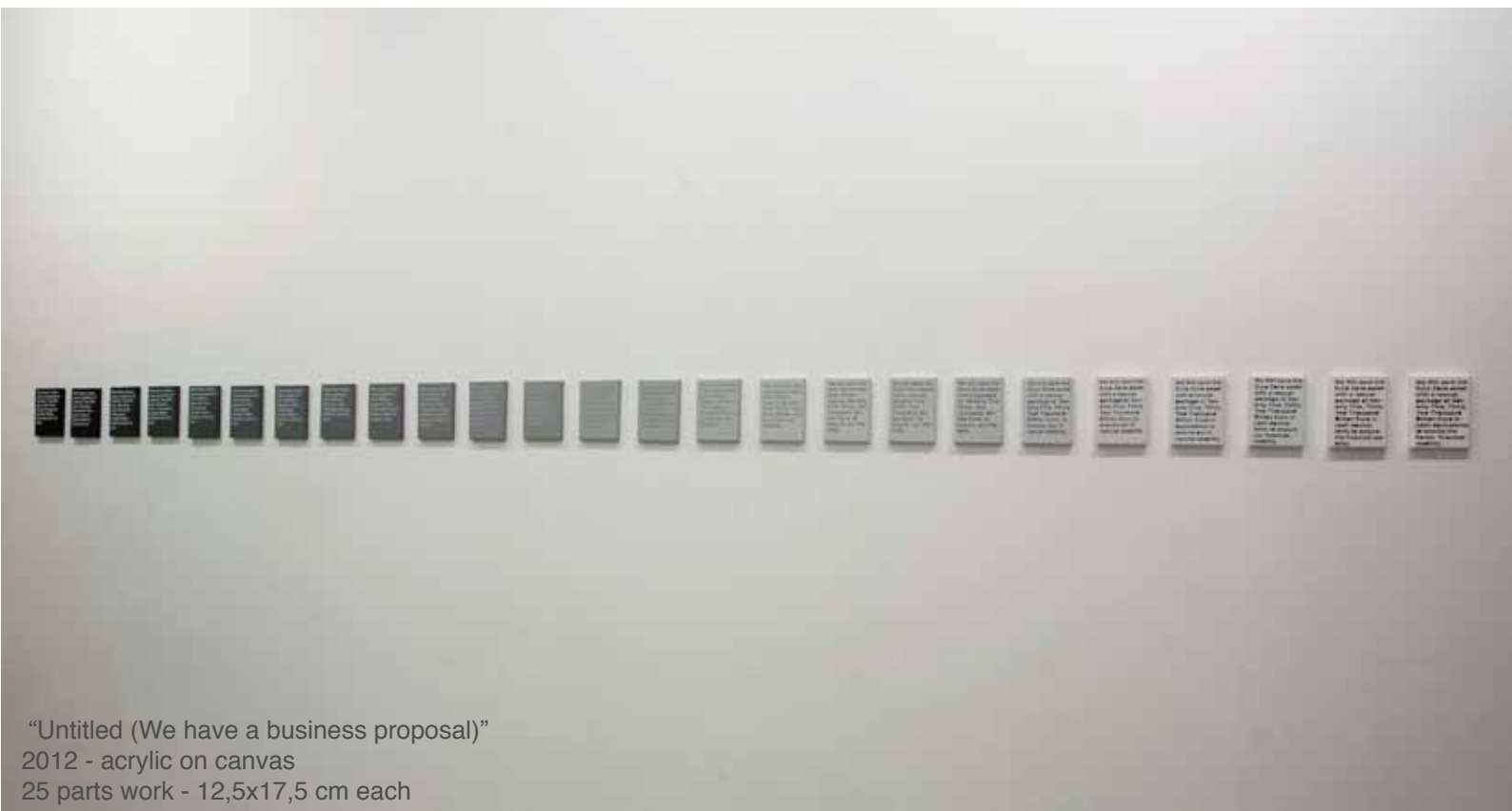
With a speculative approach the artist highlights how, by studying the biographies of individuals making part of the world of politics, a possible alternative interpretation to what could be defined "semiotics of power" may be found. With a research based on paradox, personal failure, focused on the fragility of the economical system, the artist tries, with a profanatory attitude, to highlight the "banality of evil". For this purpose the works exhibited aspire to a more than a rational poetic dialogue with the characteristic coldness and apparent sobriety of the institutions. It is the case of the photographic installation *The future in their hands (the visible hands)* in which the artist, speculating on the impossibility to determine the true nature and shifty personality of some influential representatives of the political/financial world, tries to decipher the "invisible hand of the market". In collaboration with a famous

Indian fortune-teller the palms of six influential men were read and for each one of them a personality profile was traced, creating an ideal ambiguity between the human aspect and public image of the leaders charge of regulating and handling the present and future of our society. Words and gestures of those who governs flow through a sharp strategy of communication. Correale sums up the vices and habits with the work *We are sorry*, an apologetic manifesto directed to the public whose emissaries however remain unclear : a syntactical process with no agent in which each reader finds himself unaware and consenting protagonist. Disillusion towards an indifferent power and politics that is completely integrated in the economical world is also underlined with a series of twenty-five small canvasses which start and finish with two messages. The first is an email for a business proposal, like the ones arriving in 90% of the web users junk mail, promising easy millionaire businesses; the second instead imitates a governmental financial tactic. In the passage between these extremes the artist highlights the variety of messages and the possible linguistic combinations to decode.

An articulate exhibition path completed by a series of small publications belonging to different anonymous help groups. Notepads testifying a mass conscience unable to absorb the failure of a system that is increasingly detached and uninvolved.



Exhibition view of "We have a business proposal"
at Raucci/Santamaria Gallery



We're sorry:

We're sorry for the working conditions to which you have become accustomed, We're sorry to have made you believe that with study and commitment you would have found your own place in society, We're sorry for the disparity of wages, We're sorry for having too often put relatives and friends in positions of power, We're sorry for having left you with an aging political class, We're sorry for not following up on many social issues, We're sorry for not having thought of culture as a common good, We're sorry for not having listened to you properly, We're sorry for having considered art an elite field, We're sorry to have had you believe that success was the opposite of failure, We're sorry for not never having made the museum a place of cultural exchange, We're sorry for the lack of clarity, We're sorry for the unequal distribution of goods, We're sorry for having lied, We're sorry for having used the media in our favor, We're sorry to have turned the News into a (sad) show, We're sorry for having often ignored you, We're sorry for not ever accepting the dissent you repeatedly manifested, We're sorry for Carlo Giallani, We're sorry for having treated public matter as a private thing, We're sorry for speculating, We're sorry for having created unjustifiable taxes, We're sorry for having made it impossible to reach the end of the month, We're sorry for keeping you locked in your job, We're sorry for the reckless stock market gambling, We're sorry for allowing that nothing is ever changed, We're sorry for having spoiled Beauty, We're sorry for having you believe that failure is due to your personal deficiencies, We're sorry to have you believe that a lottery could change your life, We're sorry for having pushed consumers to consume recklessly, We're sorry to have made you believe that the latest SUV model is a necessary tool, We're sorry for having subjected you to our decisions, We're sorry for the plight of prisoners, We're sorry for the continuous airing of stupid reality shows, We're sorry for destroying thousands of trees just to print unnecessary glossy tabloids, We're sorry for the continued mythification of consumption, We're sorry for the billions spent in arms, We're sorry for having supported and armed the tribal wars in Africa in order to benefit from them, We're sorry for the new colonialism, We're sorry for not respecting the Kyoto Treaty, We're sorry for the wars, We're sorry for making you believe that occupying nations is necessary, We're sorry for the tons of useless concrete thrown at any time, anywhere in the world, despite the existing empty housing, We're sorry for having deceived you, We're sorry for the way we do politics, We're sorry for the way we do finance, We're sorry for continuing to lie to you, We're sorry for entering your private life, We're sorry for making you believe what we wanted you to believe, We're sorry for unjustified detention, We're sorry for privatizing, We're sorry for having deprived you of the freedom to decide for yourself, We're sorry for having censored, We're sorry for having produced unwatchable movies, We're sorry for not having provided an adequate and equal education for all, We're sorry for having forgotten the concept of democracy, We're sorry for the hundreds of different editions of "Big Brother", We're sorry for what we have not done yet, We're sorry for continuing to hamper the free circulation of culture, We're sorry for the restrictions of the Internet, We're sorry for "Jersey Shore", We're sorry for having put you against cultures different from your own, We're sorry for the xenophobic and populist politics, We're sorry for not having done everything possible, We're sorry for the homophobia, We're sorry for having forgotten our origins, We're sorry for having destroyed and rebuilt, then destroyed again, We're sorry for sitting on our Chairs for too long, We're sorry for having forgotten our role, We're sorry for the things that we have omitted, We're sorry for having put you all against each other, We're sorry for making you pay for our mistakes, We're sorry for making you hate politics, We're sorry for our legal system, We're sorry for keeping you thinking you can buy a common good, We're sorry for having wrongly persecuted the Anarchists, We're sorry for Tibet, We're sorry for Moulamed "Tarek" Bouazizi, We're sorry for not have changed what we promised to change, We're sorry for having kept you in the dark, We're sorry for the costs of education, We're sorry for the bureaucracy, We're sorry for the show trials, We're sorry for making you believe that we're truly sorry.

"National Anatema (We're Sorry)" 2012 - Drawing - silver ink on paper glued on dibond
82x112,5 cm - gold frame: 105x131 cm



"The 13th step" 2012 - postcards display, iridescent paint, 150 publications - variable dimensions



The Stumble N.1" 2012 - Ultrachrome print
on Baryta paper, framed
78x62,5 cm



The Stumble N.2" 2012 - Ultrachrome print
on Baryta paper, framed
78x62,5 cm

/// Pareto Optimality

Solo Show, Supportico Lopez, Berlin, Germany , 2011

The “Pareto optimality” is a concept used in economics to demonstrate how in a given group it is impossible to improve a subject’s condition without worsening another’s.

Danilo Correale focuses on crisis and its constant illusions, singling out a specific perspective, that of “success”, as the extreme result of a collective failure. Material illusions, today transformed into needs, and the idealization of statuses are the results of an abysmal gap that has opened up between reality and the “Televised reality” we are force-fed every day. Our culture is saturated with images of prizes, competitions, piles of money, golden coins, and all sorts of commodities. These images are reflected back by the “spectacularization” of ordinary life. A continuous praise of mediocrity that results in a generalized satisfaction with personal failure. An imaginary that points out the path towards new forms of consumption where the ultimate pleasure is the voluntary, conscious and self-satisfied depersonalization of the individual.

Moving from this theoretical premise, Danilo Correale defines his viewpoint through three passages in a single compositional process: a dictionary of financial and market terms on whose spine the artist has transcribed a passage from Borges’ Lottery of Babylon. In the three works made of recycled paper, the concept of Pareto optimality defines the production process of the work itself. This is made of pulped losing lottery tickets, which thus reestablish their value, turning from tangible signs of failure into a work of art. The video *The surface of my eye is deeper than the ocean* (2011) shows several people engaged, absorbed, concentrated in the obsessive gesture of scratching, a gesture that is depersonalizing in an alienating and almost pornographic way. These are every-day life glimpses of players whose gesture, which summarizes the failure of a whole society, is placed here under an inquisitive gaze. The aseptic and neutral setting underscores the scientific approach the artist applies to his narrative, using the personal experience of the spectator as a narrative and emotional element.



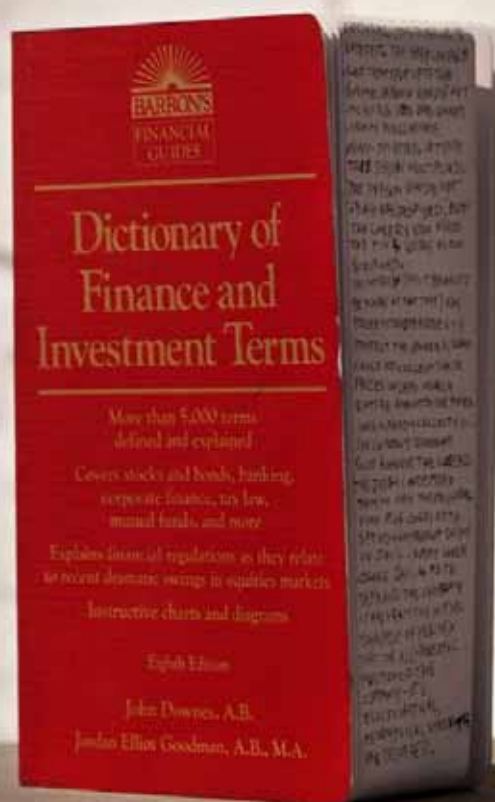
Pareto Optimality / Exhibition View
Supportico Lopez / Berlin / DE



Untitled, 2011, Recycled paper
made out of failure lottery tickets, Markers,
40 x 30 cm each



Pareto Optimality / Exhibition View
Supportico Lopez / Berlin / DE



Untitled, 2011,
Micro marker on book, 19 x 10 x 4 cm

/// We Are Making History

Solo Show, Entrée, Bergen, Norway, 2011

When the Lumière brothers screened their first short film, the impression of reality was so 'new' that when a train "arrives", spectators are terrified by the locomotive that appears to be dashing towards them. Disbelief is suspended in favour of immersion into the fiction of the screen.

Chronologically, if we look back to the 50s, TV was low def and black and white, in the 70s the grain remained but colour was introduced. Just two decades later, in the 90s, we saw digital TV becoming a standard, until recently, where FullHD is becoming more and more common, developing into what will presumably become a 3D home theater. The content of 'reality' will thus be transmitted to the viewer in his home finally marginalizing his social role completely. Foreseeing such a future, what could bring the viewer back into the streets?

The work shown at Entrée, *We Are Making History*, consists of a three-channel video that features a Chroma Key-equipped film studio, where the pro-



duction rhetoric and the backstage itself are revealed. The viewers will face 'the image for what it is', in what is now perceived as the standard definition of digital cinema.

Resolution, and its relationship with Participation is a fundamental theme of the project we're making history, this is visible specifically in the choice of the technology/medium used. In *We Are Making History* the artist used a red 4k camera, which represents today's state of the art digital cinema tool; a camera mostly used for Hollywood production and other

blockbuster movies. The superior definition of the image which characterizes this camera is what often also characterizes our perception of television palimpsests and seems to have created a considerable distance between people and their natural need to actively participate in social struggle.



We Are Making History also elaborates on the three concepts identified by Baudrillard in "Symbolic Exchange and Death" to describe three key historical periods: pre-modernity, modernity and post-modernity. These three concepts invest an image with meaning on the basis of the so called "law of value", thus we will have a first order of images called 'counterfeiting', a second order named 'production' and a third order, namely, 'simulation'. Baudrillard identifies in the third order the end of the classical meaning of reality: "this is the collapse of reality into hyperrealism, in the detailed reduplication of the real, possibly from another reproductive means, from medium to medium the real evaporates, it becomes real for real, fetishism of the lost object, no longer object of representation, but ecstasy of denial and of its own ritual extermination: hyperreal."

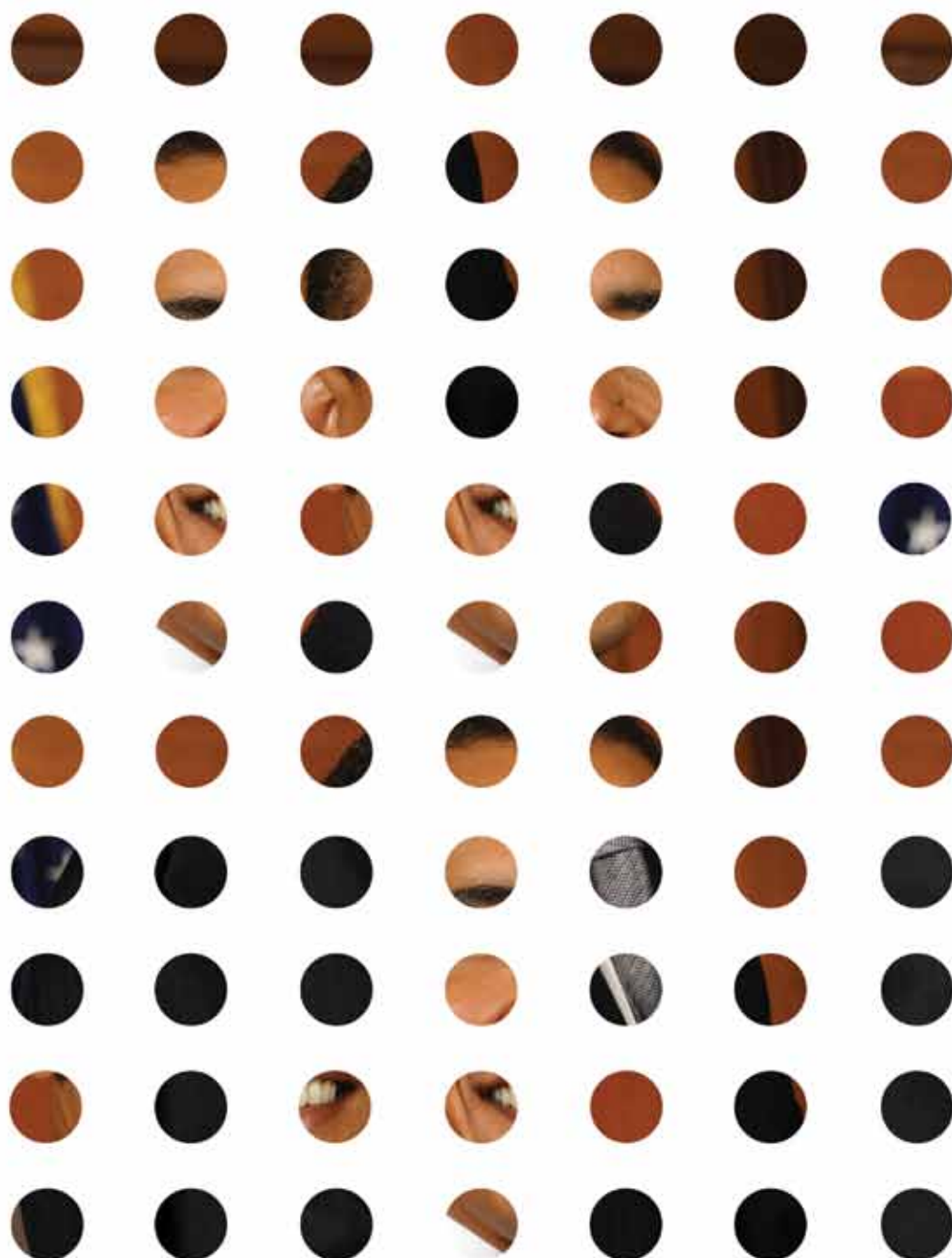
Today's mediascape (what Arjun Apparudai defines as the landscape of images created of the world by electronic media) and the devices that surround us are pushing towards the establishing of a "hyper real" media scenario: it's clear that since the '60 television was no longer the privileged medium dedicated to information and reality but suddenly became the place where reality is created and at the same time legitimised.



We Are Making History / Exhibition View
Entrée / Bergen / Norway



We Are Making history/ Exhibition View
Entrée / Bergen / Norway



Untitled (on The concept of history) C.Print
on paper, Framed, 60x80 , Detail of a 3
parts work

/// Mosh-Pit Control

Solo Show, Galleria Raucci Santamaria, Naples, IT, 2010

Mosh Pit, in Hardcore and Heavy Metal concerts, is a spontaneous dance, often at the limit of violence, made of jumps and pushes. A liberating dance that each protagonist lives as an active and passive subject at the same time: the control of movements is just about non-existent, as one is carried away by the crowd. What is left after several minutes in a Mosh Pit is the sweat, the puffing, a few bruises and the awareness that all those present are in the same conditions.

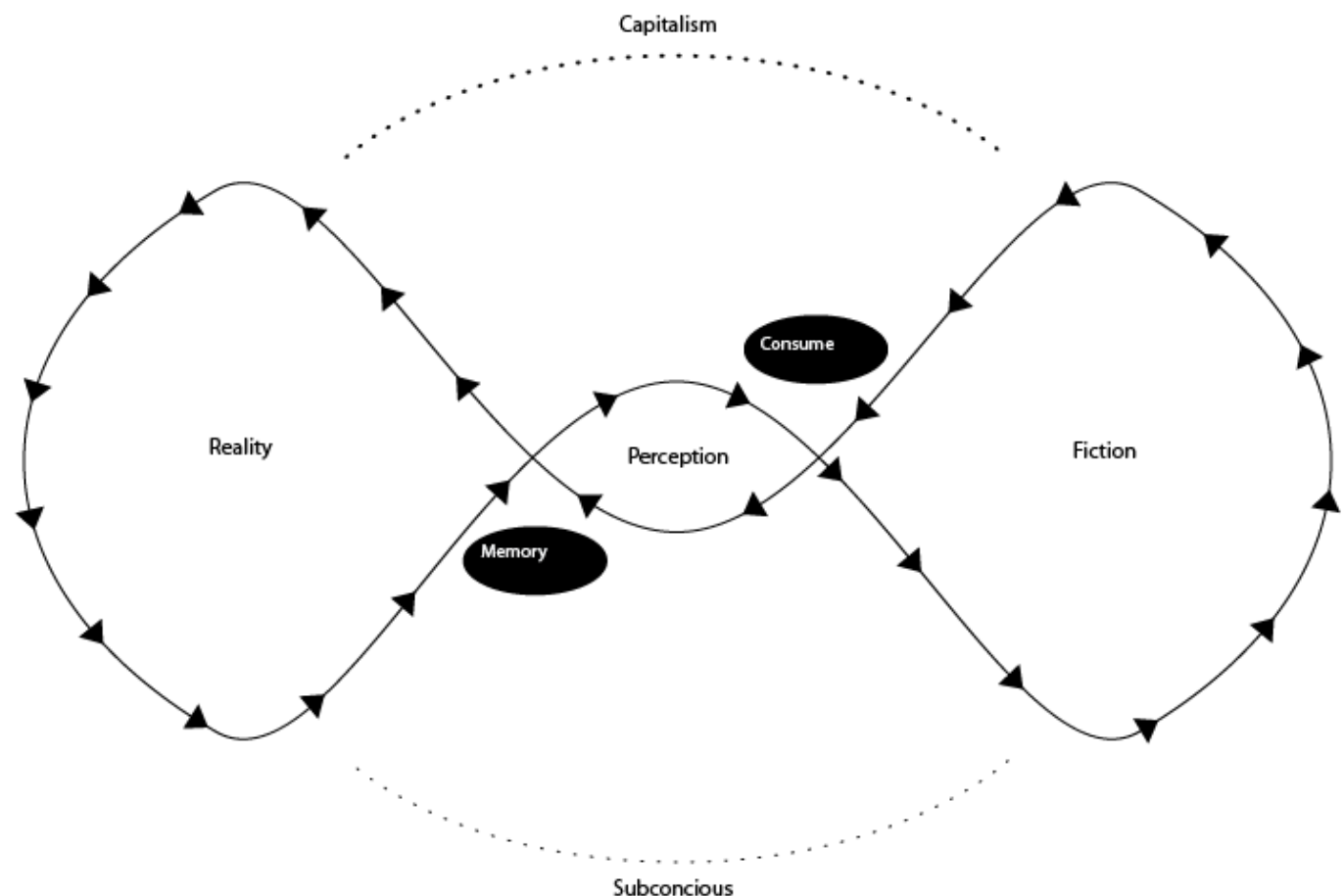
A state of apnoea and contamination that mirrors, according to Correale's analysis, the entire system of relations, in particular the devices linked to representation.

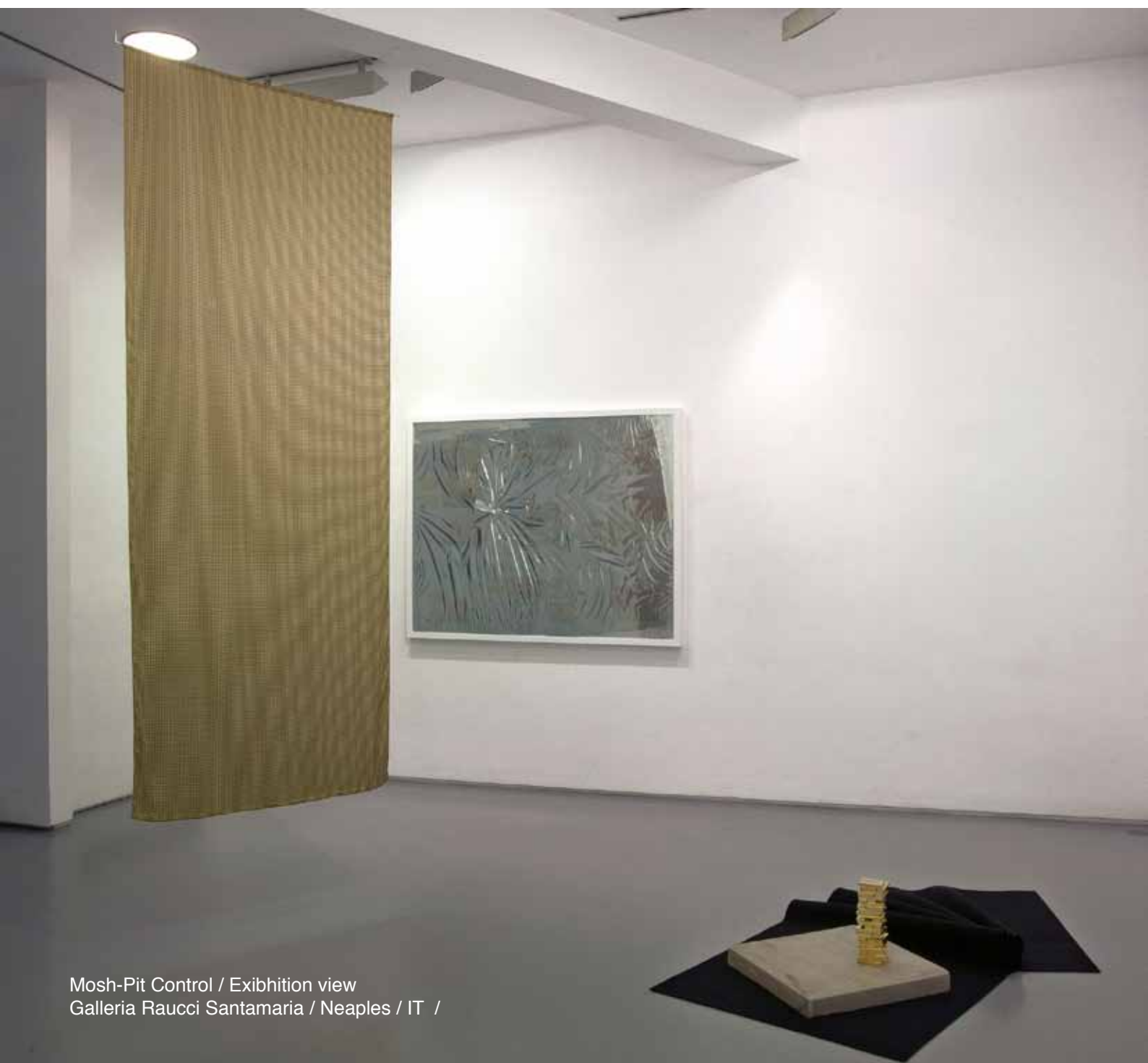
The works exhibited analyse a mediated perception, underlining the increasingly weak border that separates objectivity and simulation, control and necessity.

Starting from a picture taken from the 1974 movie "Earthquake" (film in which for the first time the slogan "you will hear what you see" defined the use of the 'sensurround' technique) and going through the collective symptomatic amnesia towards the immediate past, arriving to the aesthetics of disaster, the artist traces the lines for a rewriting and reinter-

pretation of the method with which one tends to represent reality and the systems that regulate it. Technology of reproduction, collective memory and ambiguity of images, imply a critic to an increasingly fictionalized aesthetic. These themes become the linchpin of the exhibition in which Correale presents a new series of works: pictures, sculptures and installations which, drawn from a popular archive, establish a new dialectic connection between object and subject, between reproduction and comprehension. The search for a representation and language that redetermines the statute of images and their distribution, without their significant feature to prevail, redistributes the democratic possibility in the observer to analyse them without being squeezed by their looming presence. Elements that, put in an osmotic relation, create a friction and taint one another, just like in a Mosh Pit.

An exposition that, even if in a playful way, keeps a precise analysis of those that are the most evident mystifications linked to the method of representation. Although presented as a unitary project, the works reproduce different fragments of a single scenery. A thick diagram of connection between past icons and new fake myths, amongst blurred images and objects, mirror of a reality more and more blended with its mise-en-scène.





Mosh-Pit Control / Exhibition view
Galleria Raucci Santamaria / Naples / IT /

"Erdbeben #1" 2010 - pigment print,
marker, glass ball - 105x132 cm



***** Selected Works / Projects**

/// Untitled (The Future in Their Hands / The Visible Hand)

The Future in Their hands, C.Print on Paper,
Framed, 6 Part work - 2011



The Future in Their hands, C.Print on Paper,
110x146, Framed, Detail

///

In collaboration with a famous Indian palm reader, I attempted to deepen the understanding of those characters responsible for our society's current financial crisis: In the House of Representatives, six board chairmen give their oath of truth at one of the most famous trials in recent years. These images, of leaders raising their hands in a sign of respect for the law, are part of our social imaginary, but what do these over-mediated, almost pornographic images imply?

With the project, I tried to speculate on the meaning of these images by shifting the action of the oath closer to the realm of the surreal, more appropriately descriptive of our time.



The Future in Their hands, C.Print on Paper,
230 x 482 - 120x100 Each , Framed,

/// The Surface of My Eye Is deeper Than The Ocean

2K Cinemascope on Blue Ray , 14", Sound, 2011

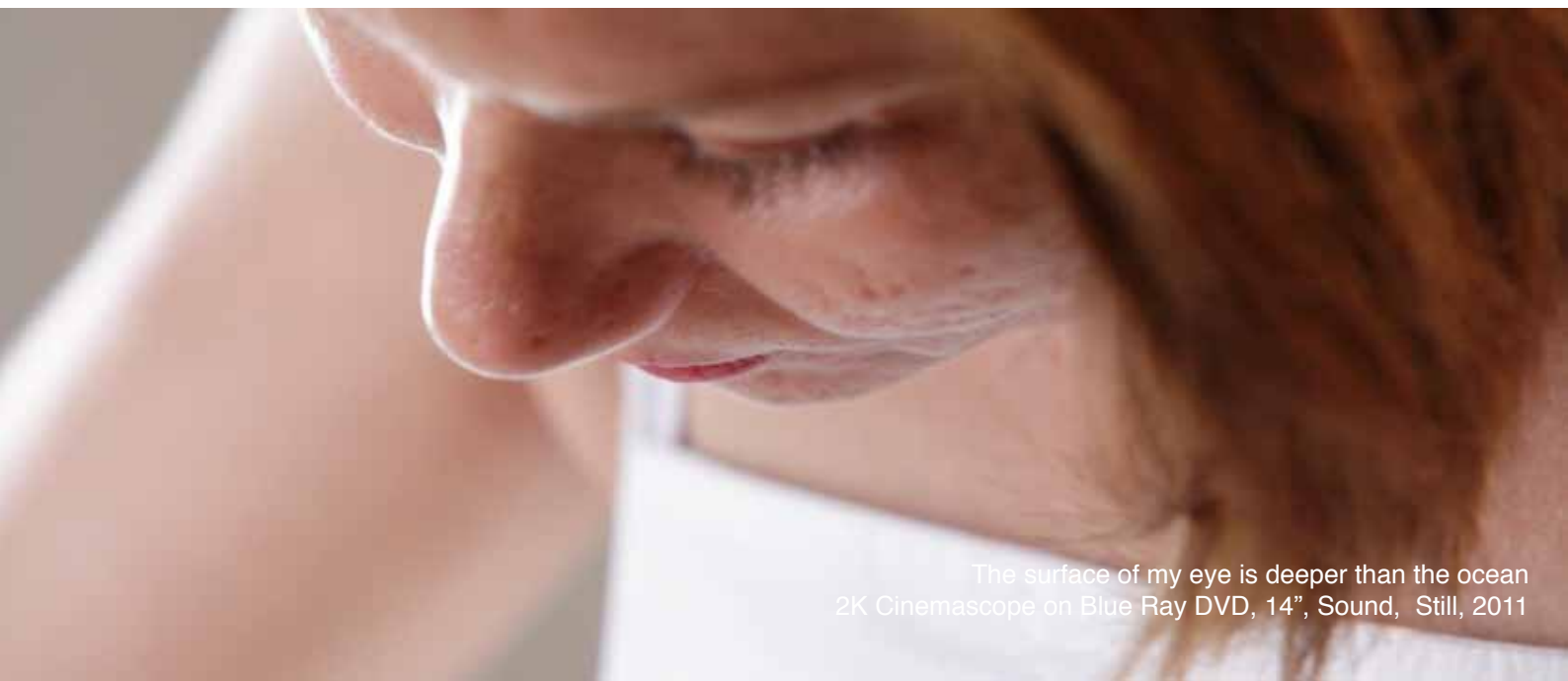
Every day in Europe sixteen million Euros are spent on lottery and prize games, the GDP of a small nation. The sudden expansion of lotteries and prize games has taken its toll on Italy more than any other country in Europe. This has fueled the establishment of a new empire based on symbols and images related to the imaginary of success: Win for Life - Make me Rich - Supermillionaire - Tourists forever - the Pharaoh's Treasure - A lot of money - The loot - Treasure Island, and so on are just some of the names of the well-known instant lottery tickets, which are not intended only for the purpose of huge amounts of cash available in the long-term, but often relate to a 'binge' of monthly cash immediately available for spending, a sort of one-way ticket to transform the citizen into a pure and perfect consumer.

What this specific "subculture" represents is a society where the imbalance in a scale of values is clearly visible: spectacularization of ordinary life, appreciation of personal cultural failure, praise of mediocrity were brought to the fore by the media, giving a vision, albeit limited and ironically idealized, of the peripheral aspects of our culture. Material illusions become needs and idealization of symbols associated with consumption and success have created a massive gap between reality and the "televised reality" that has been imposed. Nowadays our culture is saturated with images of prizes, contests, tons of money, gold coins, goods and other tangible assets as well as the most recent standardization of luxury through ancient concepts such as "Opulence", has created in its normalization a schizophrenic pursuit of an imaginary symbolism not far from the emulation of a soap opera. But to talk of crisis and failure is actually to talk about success and goals, and inverting this reflection, this reasoning also leads to a scenario based on a widespread inability to imagine. The imagination, the ability to project ourselves into the construction of a different future is the true factor in the creation of a cultural identity in the making, constructed and projected towards change.

In the video work hopes, dreams, illusions are perceivable in movements and in looks of the players, at first hopeful, then anxious, finally disillusioned and looking for the next ticket to scratch. The unconcealable personal emotions of each individual compose a panorama of collective schizophrenia, where each player is only truly concerned with their object of desire: affluence. The thin silver layer present on every ticket can be seen as the separation between the 'imperfect' present and the possibility of a 'perfect' future, thus it must be eliminated, obsessively.

Notes :

Ninety percent of this project's production budget was spent on buying roughly 600 scratch-off tickets, distributed then to seven different people, all randomly selected from local Lotto shops. I asked them to be part of the project, offering all of them a contract of redistribution of any eventual profits between them and the rest of the staff. Including all participants in the project -- production assistants, studio owners, etc -- after four hours of scratching we won roughly thirty Euros each.

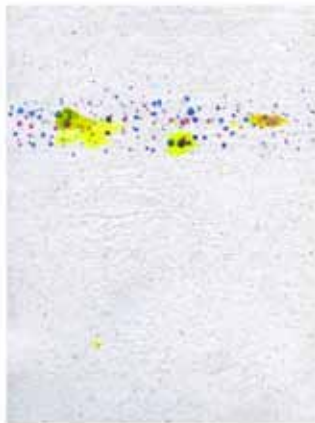


The surface of my eye is deeper than the ocean
2K Cinemascope on Blue Ray DVD, 14", Sound, Still, 2011

///



The surface of my eye is deeper than the ocean
2K Cinemascope on Blue Ray DVD, 14", Sound,
Still, 2011



(Untitled) Bar Drawings, recycled paper made out of failure scratch off tickets, Markers , 20x30 c.a., Series of 6



Untitled - Random AutoGenerated Video Software - Infinite Full HD Loop on MiniMAC - 2011



Untitled (on the articulation of hope)
Piezography InkJet on Paper, aluminium
100x80, Framed, 2011

/// (Un-Titled) Un-Monument

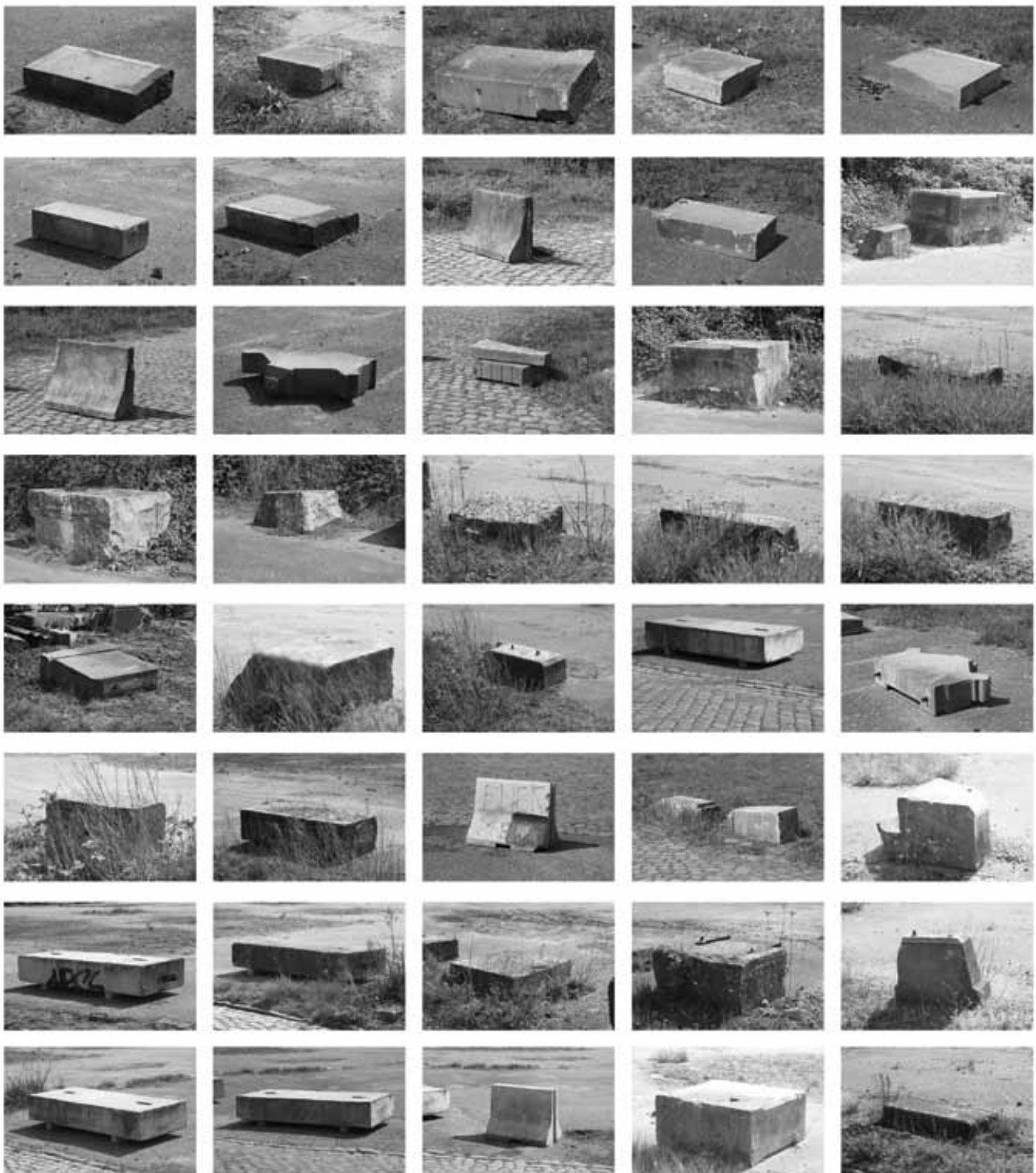
(Un)Titled - UnMounument

Piezography InkJet on Paper, alluminum 130x90

Framed, 2010

Parts of destroyed monuments of a small town in Belgium have been used to delimit a suburban trailer park or a parking lot. Although recognizable, the distribution of these pieces on an empty field seemed to propose a destitute version of the monument's actual function: that of constructing an iconic space.

Scattered, as lonely stones I tried to investigate their nature, registering them as geological findings, and through this representation restored them to their original evocative value



O ROYAL PIECE, THERE'S MAGIC IN THY MAJESTY, WHICH HAS MY
EVILS CONJUR'D TO REMEMBRANCE, AND FROM THY ADMIRING DAUGHTER
TOOK THE SPIRITS, STANDING LIKE STONE WITH THEE.

/// Picket Flags

"Picket flags" 2010 - steel, flagpoles, ropes, ripped flags - 300x150

"Having removed the flags from the poles, they are reduced to empty simulacra." The image that the flags conventionally represent and the social connotation of the picket disappear. What is left is only the authoritarian presence of the statement of identity in a historically post-ideological time, in which any attempt to define a political framework is reduced to a mere compromise.

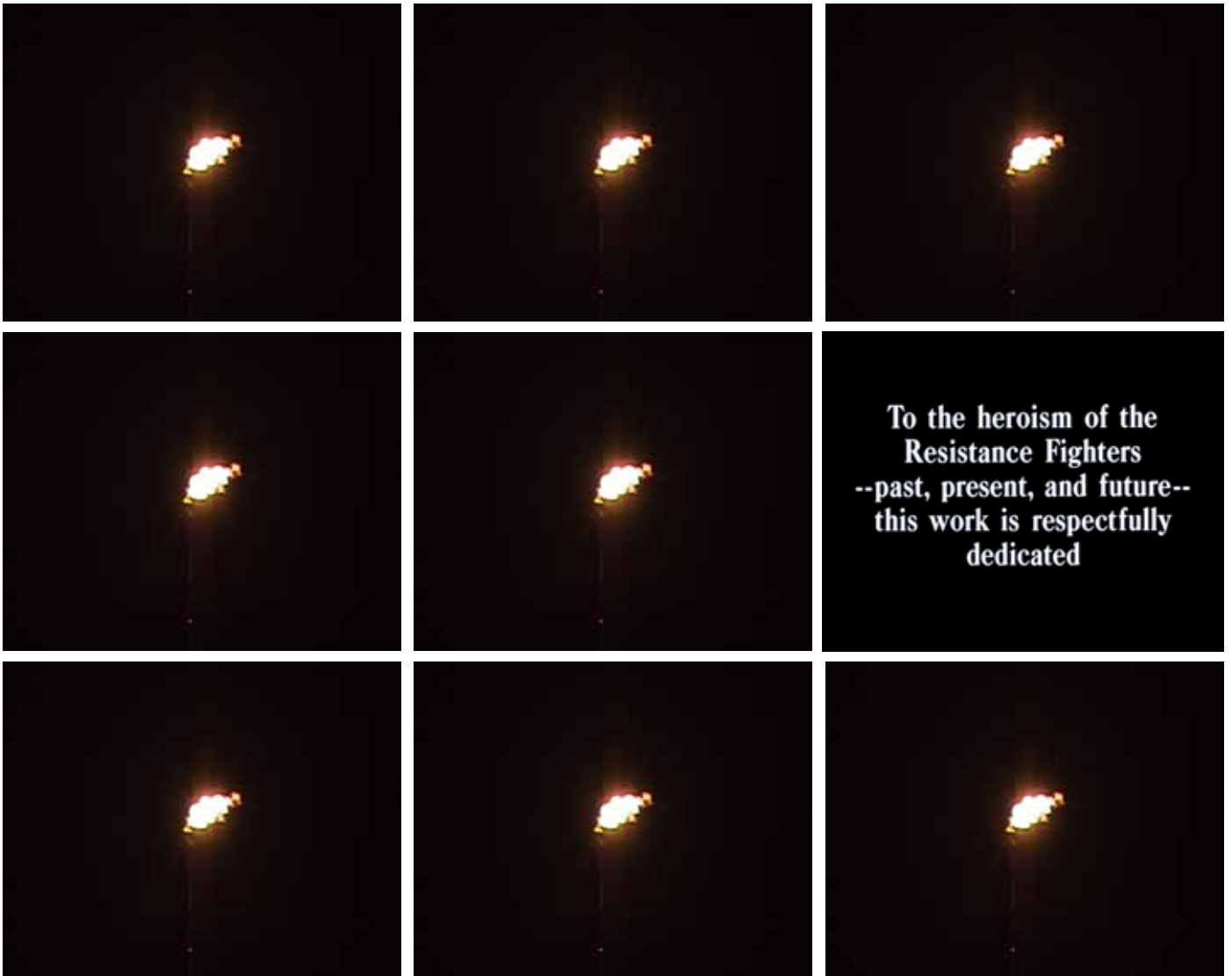


/// *Eternal Flame*

Eternal Flame, 2011, 5" loop, Dvd 4:3, from
original 16mm loop, Courtesy l'artista

A three-minute 16mm film depicting a chimney stack of an industrial area, continuously burning coal for an entire week every month. Its immobile presence against a dark sky, slowly becomes fascinating and beautiful. As the last action of a production activated by workers, the symbolic perpetual standing of the flame becomes, to me, representative of the workers and their struggles. The still chimney stack and its burning fire resist forever, virtually speaking, as the film is looped.

A second editing of the film (DVD version) is available, I used an extra single frame, took from a famous 80's comedy show, that cuts the film every 3.50min. for a fraction of a second.



/// Untitled (Atlas of a Blind Photographer)

Untitled - 2010 - lambda print glued on aluminium - Framed

A majority of the most well know images of the last century have been taken (or set up) with the specific intent of representing facts. Yet there is also a romantic act in photography; the very moment the photograph is shot is actually a true moment of loss for the photographer, a kind of gift. The act of shooting is literally an act of 'self-blinding' in order to filter a reflection of 'the real' to the sensitive material of film and contribute the image to history rather than individual memory.

I tried to reconstruct the latent image inherent in various well-known photographs through the technical process through which these images had been produced. I researched make and model, lens type, and focal length that each photographer used in each instance (ie. Tienanmen Square, Mexico City Olympic Games, Mount IvoJima, the first walk on the moon, etc .), cross-referencing the data to year and place of the shoot in order to reconstruct a speculative archive of 'mnemonic prints': the fragments of history lost by the photographer and consecrated to history.

Untitled - 2010 - lambda print glued
on aluminium - Framed . 5 parts
Work



Untitled 2010 - lambda print glued on aluminium -
Framed - 7 parts work

/// We Are Making History

We are making history, 2010, Three-channel video installation,
4K on BlueRay, 11' min, sound.

The total disappearance of any type of real perspective produces a collapse of the subject-object system, so any “representative” figure (actor) disappears gradually until it is dissolved, thus arriving to the annulment of any sort of element deriving from the real. *We Are Making History* by breaking up the grammar through which the digital image is built, piercing the plain and discovering the ‘trick behind the trick’.

In the work, the viewer is confronted by three distinct visions of the same setting. One screen displays a direct camera-view, the second screen depicts the first camera operator producing the first image, whilst the third screen encapsulates both scenes, displaying a tracking shot of both camera operators, thus revealing the three steps (potentially infinite) in the construction of ‘filmic reality’ by unearthing the architecture of the productive rhetoric itself.

Campaigners played on the idea of historicizing the present during Obama’s candidacy for the recent elections, by making children perform the motto “We Are Making History”, yet “We Are Making History” as a statement could also be sarcastically intended as an “actual construction” of their own reality.



/// Untitled (Word of Chaos)

(untitled) Word of Chaos ,2010 Mixed Media.

Flag Poles, Steel, Wax print, Black Nylon Flags (selection of 8 of 100) Detail

Finance has its own language and, moreover, a rather esoteric neolanguage. Many Anglo-Saxon terms are untranslatable into other languages and, above all, draw complex processes not always accessible to the uninitiated, which is to say, almost everyone. It is thus under the shelter of its linguistic opacity that finance prospers, which raises the question of democracy, that is, the possibility of publicly debating strategies, procedures, and decisions concerning the lives of all citizens. (C.Marazzi)

I have selected some words that help readers to understand the history of the most recent financialization. Moreover I chose to turn the terms into logotype, reflecting their inaccessibility by turning them into black metal band logos, culturally illegible for most people.



Untitled (Word of Chaos) / Exhibition View
Le Magasin, Grenoble, FR



/// Untitled (Cayman National)

Untitled (Cayman National)
Postcard on registered letter
American A4 - Framed - 2009

I had been Invited to a group show where the production budget was about 25 Euros for each artist. I asked them if this amount included or excluded VAT, the answer was that it did include VAT, thus 5 Euros would be taxes. I really didn't want to cut this 20% from my budget, and the only solution seemed to be opening an account in a tax haven. What could be more iconic of the Cayman Islands ?

I tried to convince the Cayman National Bank to open an account with the 25 euro budget I received, and after a long period of correspondence, I obtained a letter from the bank which roughly read: In it the Cayman National Bank 25 Euros is approximately the weekly wage of a local banana picker.

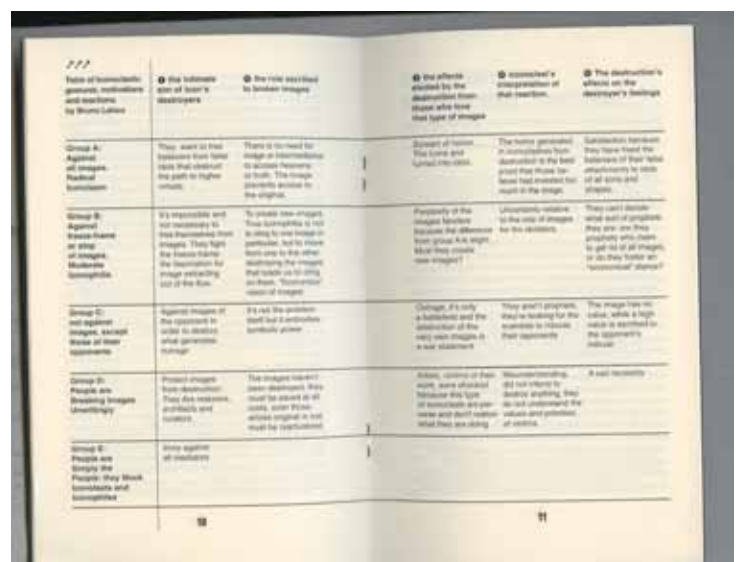


/// They Made Me Do It

Untitled "They made me do It"- 2009/10 - 255 x 195 c.a.
60x80 each - C.print on paper, framed
16mm Video Footage on DVD - archive photo 30x40 Framed

In this work I used archive magazine pictures and found educational footage centered on youth and its need for rebelliousness – above all, the material seemed to reflect a catalogue of re-enactments, the idea itself of ‘breaking the rules’ no longer originated from an actual social or cultural need, but from a reaction to that very metonymy and a will to participate in the mise-en-scene of rebelliousness itself.

‘Vandals’ portrayed in documentaries and films (which have inspired my work) are almost never fully conscious of what they are doing. They are represented as subjects unable to interpret the intrinsic meaning of vandalistic acts. Throwing a stone, brandishing a fire extinguisher, or holding a hammer are all actions whose portrayal is already part of the popular imagery: *it’s the sacrificial knife, whose gesture isn’t stopped by ‘unearthly’ entities but instead goes on undisturbed, exploiting the inability to react or to analyze the consequences it is bound to generate* (B.Latour)



/// Storycrafter

Storycrafter, video HD-DVD, Audio, English Sub
2009 (Stills)

Every cultural moment has a sound, a distinctive and symbolic echo: a redundancy drawn out on time by documents, tales, and images. The study of those documents often enables the analysis and reconstruction of those significant moments, which makes up our stratified and complicated cultural past. In Turkey, there is a historical tradition of cymbals manufacturing, made by part of the Armenian minority and used by military bands during the Ottoman Empire. Nowadays, the city of Istanbul is killed by a hyper-production of objects, such as souvenirs, memorabilia and other valuables for tourists.

For this project I shot the Istanbul Cymbal Workshop where the methodologies of manufacture have been the same since 1750. I asked the master smith to introduce me to that particular craftsmanship and the main differences between the industrial processes and the handcraft industry. Their relationship to the material and the alchemy of the processes fulfilled a romantic ideal; the workers were in fact only truly gratified by the ability of transforming poor material into an object of value with their own bare hands.



/// It Will Be Ready For Tomorrow

It Will Be Ready For Tomorrow / C. Print on archive
paper, halogen lamp, tripod, wood, glass / 2009

“It Will Be Ready For Tomorrow” should be seen as my personal sourcebook, divided in chapters as an offset roll, uncut as if presented in its final stage before being cut to become a book.

The chapters are: -Barricades – Cheating and Gambling – Iconoclasm - A.Zapruder – Sci-fi Archetype-Secret players – Carbombs – Kodak Industry – Written on the Walls – Amusement and theme park.



It Will Be Ready For Tomorrow ...” installation
view, Naples, Circolo Artistico Politecnico, 2009

/// This is Not Disneyland - Celebration

Celebration, video HD-DVD, audio, 4.50".

Still, 2008/9(Stills)

Celebration is a little town in the suburbs of Orlando, Florida, built in the early 80's by Mr. Walt Disney. World is practically across the street, but this community is a theme park of its own. Mr. Disney's greatest desire was to have his very own town and this has been the pursuit of a speculative utopia common in the minds of US magnates since the end of the second world's war.

Celebration, even if born as a dream city, hides an undeniable falseness under it's façade. Just like a theme park, the community is void and chilling, a place of superficial calm for the upper class, who don't seem to mind that both the sounds of birds in the morning and frogs in the afternoon are pre-recordings. Few people hang out on the streets and a few more do in cars, the citizens seem to be nothing but characters of an old school advertisement, stuck in their consumerist perception and televised imaginary.

The project comprises an archive of about forty types of houses, displayed as 10 second fixed shots in full HD video, which appear eerily similar to those of official real estate newspapers.



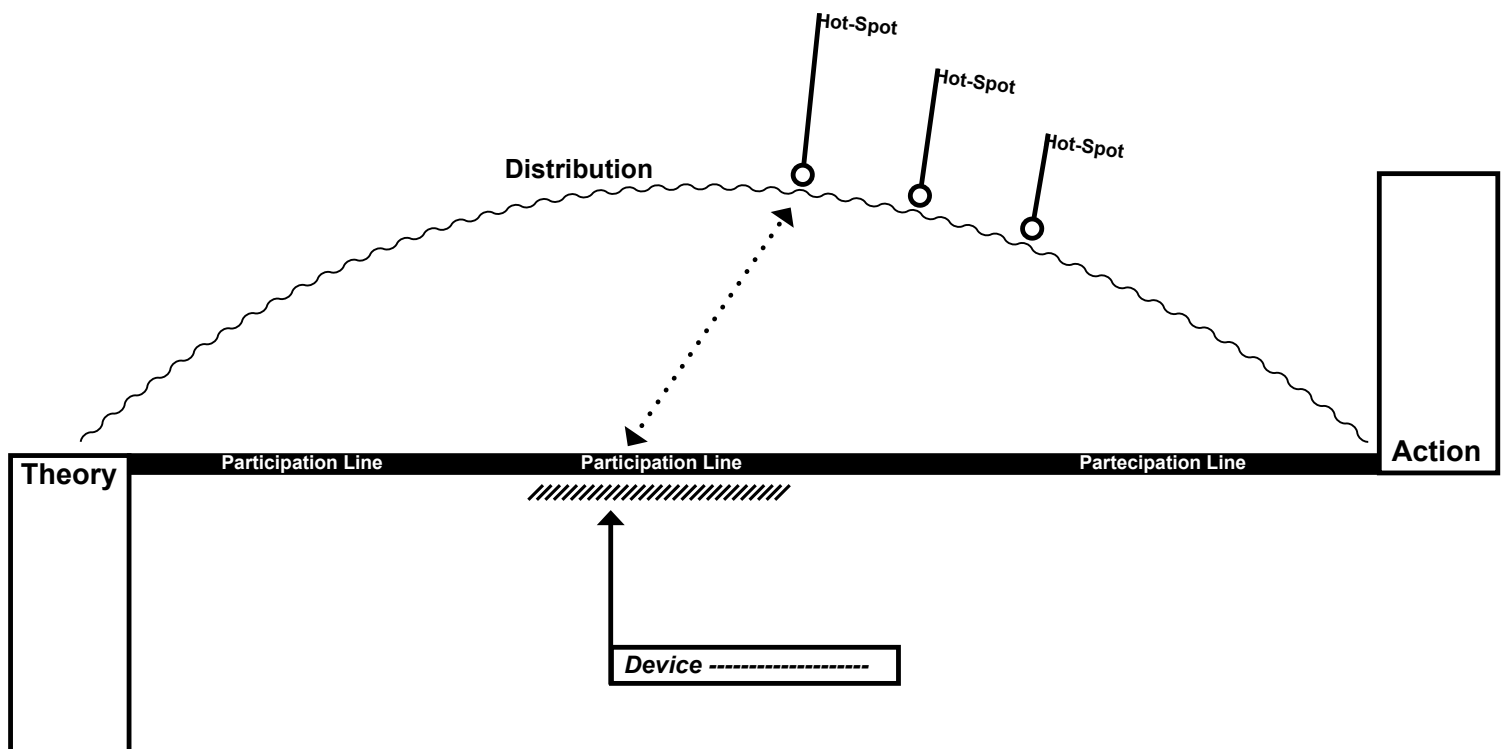
**** Public Projects

/// Re-Design The Fear - People's Party Spectacular - for Enacting Populism

10.000 Scratch Off Lottery Ticket -
Viral distribution - 2011

“Re-designing Fear” is a project developed in Antwerp for the project ‘Enacting populism’, held at AIR-v.z.w. People’s Party Spectacular is the first issue of a European non-winning instant lottery named “Re-designing Fear”. People’s party spectacular is designed specifically for the city of Antwerp and for the country of Belgium. The aim of the project is to highlight the basic concept of all right wing populist political campaigns - Fear and the Enemy, these two main themes represent the most common electoral “motor” for the creation of a political identity, promoted by the leading political figure/storyteller, with the specific task of creating a nationalist mythology. Most European populist movements operate through this structure, for this reason the simple unveiling of it through this scratch card creates an accessible means for the population to understand the ‘trick behind the trick’.

The statement found under the scratchable area is a political ADV chosen at random from a real political populist campaign ran in the last two years in Europe.



/// How Much Art Can You Take

C. Print on blueback paper, 110x80 - ed of 7000 +
Publication and Edition posters / Genova, 2009

Leaf through my personal concert's photo-archive I focused my attention to the message wrote on the back of the T-Shirt wore by the peoples in the audience of rock's gig. Merchandise's material, often bring more or less politics messages, often not seen by the same folks that wear it. But what happen if we shift the context of their natural belonging once eliminated the active carrier of those statements ?

Censorship is around the corner and possible misunderstanding drive the new establish audience (the citizens on the streets) into a passive but more reflective status.

Almost invisible statement become visible, and meaning it's charged by an onexpected socio-political value.



***** **Education / C.V. & Contacts**

DANILO CORREALE

Napoli, IT, 1982 -

EDUCATION

MA Degree "Visual Art and Curatorial Studies" NABA, Milano, I 2006

BA Degree in Sculpture academy of Fine Arts, Napoli

SOLO EXHIBITIONS

2012 - "The warp and the weft", cur. by Roccasalva, DeBellis, Daneri, Peep Hole, Milano, I

- We have a business proposal of ... - Galleria Raucci/Santamaria, Napoli I

2011 - Pareto Optimality, Supportico Lopez, Berlin, DE

- We Are Making History, Entrée, Bergen, Norway, NO

2010 - "Mosh Pit Control", Galleria Raucci/Santamaria, Napoli, I

2009 - The Istanbul Symphony, Cur. by E.Viola, A Rispoli, MADRE Museum, Napoli, I

2009 - "How much art can you take?", Spazio Chan, Genova, I

SELECTED GROUP EXHIBITIONS

2012

"The House of Cards", cur. by Viktor Naumann, GreyNoise, Dubai, UAE

International Fellowship, VIII Festival de Performance de Cali - Helena Producciones, Colombia

"Record", cur. by GUM studio, Fondazione Bevilacqua La Masa, Venezia, I

"I Vespri - 24hrs civic Forum", cur. by M. Scotini, Galleria la Veronica, Modica, I

3rd Moscow International Biennial for Young Art, MMOMA, Moscow, RU

Sotto la strada la spiaggia, Fondazione Sandretto Re Rebaudengo, Torino, IT

Take The Leap - Peep-Hole Annual Benefit - Peep Hole, Milano, I (group show)

Microsculpture Biennial, curated by Karl Heinz, Kunstverein Bully, Kleinkems, Freiburg, D (group show)

Enacting Populism, curated by Matteo Lucchetti, Kadist Art Foundation, Paris, FR

2011

Versus, a cura di F. Referza, Spazio Velan, Torino, I

Biennale di Praga " Se vuoi che la storia Continui" video Section , a cura di Andrea Bruciati, CZ REP

Premio Ariane Rothschild, a cura di L.Barreca ed M.Smarrelli, Palazzo Reale, Milano, I

Bedtime Stories, Badtime Stories, Supportico Lopez, Berlin, DE

2010

"Manifesta 8: The European Biennial of Contemporary Art", section curated by CPS - Chamber of Public Secrets (K. Ramadan) A.Cramerotti) Prisión de San Antón, Murcia, ES

"Give and Take", cur by A. Daneri and C. Piatroiusti, Via Farini, Milan, I

"Politique Zéro", Espace Niemayer, Paris, F

"Harald Szeemann", cur. by S. Zuliani, Chiesa dell'Addolorata, Salerno, I

"Video Report Italia", cur. by A. Bruciati, Galleria Comunale d'arte contemporanea di Monfalcone, I

"Sindrome Italiana", Magasin - Centre National d'Art Contemporain de Grenoble, Grenoble, F

"Practicing Memory in a time of an all- encompassing present", cur. by M. Lucchetti, Pistoletto Foundation, Biella, I

"This story is not ready for its footnotes", cur. by C. Pignatti Morano and P. Uran, Elettrofónica, Roma, I

"Correnti Mediterranee. Arte e Artisti tra Italia e Turchia", Yapi Kredi bank, Istanbul, TURKEY

"Sunday Fair", Presented by Supportico Lopez, Solo Show, Berlin, D (solo show)

“Blind Mirror”, Galleria Raucci/Santamaria, Napoli, I
“Avalanche”, Maribel Lopez Gallery, Berlin, D

2009

“Antipop”, cur. by G Delvecchio, Alessandro De March, Milano, I
“Neighborhood. We Do It”, cur. by M. Scotini, Kunstraum Lakeside, Klagenfurth, AU
“Transit”, cur. by A. Rispoli, P. Uran, E.Viola, ///PIST, Istanbul, Event of the 11th Istanbul Biennial, TURKEY
“Fondazione Spinola Banna per l’Arte”, FSBA Poirino, I
“Emergency room”, cur. by T. Geoffroy, PAN palazzo delle arti di Napoli, I

2008

“Emerging Talents”, selected by L. Cerizza, Fondazione Strozzi, Firenze, I
“Backpackers – Passaggi Urbani”, cur. by M. Scotini and B. Theis, Borgovico 33, Como, I
“Classroom #1”, cur. by S. Lacagnina, MADRE Museum, Napoli, I
“Interno italiano”, cur. by F. Jodice, Galassia Arte, Milano, I

RESIDENCES/ WORKSHOP

2012

International Fellowship, VIII Festival de Performance de Cali - Helena Producciones, Colombia

2011

Mazama Art Residence, Seattle, USA
AIR, Artist in Residence, Antwerp, BE
Hydra Conjunction, Speculation on symbolic Value, Athens/Hydra, GR

2010

Ratti Foundation, visiting professor Hans Haacke, Como, I.
Spring residence guest teacher Peter Friedl, Fond. Spinola Banna, Poirino, I

2009

Night School Program, Seminarium with Raqs Media Collective, New Museum, New York, USA
Symposium, What is Real, Symposium ICP, Education Department, New York, USA
Night School Programm, Seminarium with Walid Raad & Jalal Toufic, New Museum, New York, USA
Classroom #1, Workshop cur. by S. Lacagnina, with G. Del Vecchio, S.Palumbo, F.Boenzi, MADRE Museum, Napoli, I
Workshop, Vasif Kurtun, NABA, Milano, I
I Workshop, Carlos Garaicoa workshop for Isolartcenter, Milano, I

2005/08

Manufatto InSitu 2008, Residence Program Guest Artist M. Airo, Parco dell’Arte Cancelli di Foligno, Perugia,
I Master Special Effect, Videocentro Accademia di Belle Arti, Terni, I
Stop Motion & Puppet animation Workshop, Jurgen Kling Studio, Gelnhausen, D

GRANTS

Triangle Network / Art Council England for VIII Festival de Performance de Cali - Helena Producciones, Colombia

Movin Up

Furla Foundation for the production of “ We are making history”

Manifesta8, CPS for Manifesta 8

Madre Museum Napoli, for Transit2, collaboration with PIST and iKSV (11th Istanbul Biennial)

COMMISSION

Manifesta8 - Madre Museum - Istituto IGAV - PIST (Istanbul Biennial)

BURSAIRES

“Visual Art and Curatorial Studies” NABA, Milano, I

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