

Carlo Galli

Selected works / CV

Culture does not begin as play, and it does not begin from play. It begins in play.

Commencing this exploration of the art of **Carlo Galli** (Pietrasanta, Italy, 1981) with the words of Johan Huizinga taken from his well-known book *Homo Ludens* is, without a doubt, a declaration of intent. Galli desecularizes the forbidden, he ousts it from its antiquated historical throne and he adds a playful, though not necessarily real, connotation to it as if it were a child's game. He speaks to us frankly and with a trace of severity, yet resorts to a vibrantly-coloured, seductive, hypnotic and strategic scenography; eliciting a smile from the spectator thanks to his use of humour; or employing devices socially (re)cognized as being popular on which to build a strong connection with his audience. Similarly, he encourages us to scrutinize and take the hegemonic processes inundating our society apart, and, moreover, he provides us with tools, or at least new paths, for interpreting, and subsequently, disarticulating the moral and cultural boundaries that shape us as individuals.

Getting to the bottom of his fascination for play and theatricality proves to be highly revealing. His first creative steps, while he was still a student at the Accademia di Belle Arti in Carrara (Italy), were marked by the Carnevale di Viareggio, which he took part in for a number of years by making enormous papier-mâché set designs, employing strident colour schemes and showing a proclivity for satirical and grotesque scenes. Taken all together it had an important influence on his artistic output, seamlessly interweaving the sacred and the profane whilst, moreover, retaining an underlying coherency in his installations and volumes, even when it came to creating simulated three-dimensional visual effects in his two-dimensional works. It is worth mentioning, as a continuation of this transmission of the legacy of set designs, that from the onset he was interested in carrying out analyses and interventions on uninhabited or ruined city spaces, as places already possessing a predesigned atmosphere. It is relevant to draw attention to his artistic activity in these early stages, which he subsequently disengaged himself from completely, because the process of change was reflected in the growing maturity of his work, paving the way for greater consistency, and allowing his language as an artist to cease being local and to attain a more global interpretation.

This global language accessible to all kinds of audiences, regardless of place of origin, sex or age, is primarily noticeable in Galli's choice of stock materials, which in themselves contribute to the message the Italian artist seeks to convey. A surveillance camera, barricade tape and plastic barrier fences are laid out as elements typical of, and applicable to, State-exercised control. The collective imaginary rapidly identifies the meaning of these repressive objects, and this consequently leads to perplexity when they are placed in unusual spaces or arranged in unconventional ways. Carlo Galli plays on this, on the cracks that are opened up by confusion, especially if we bear in mind that the aforesaid objects ironically possess double, contradictory uses: being designed for control but also for protection.

Semantic and chromatic fluctuations, geometries, pattern-like repetitions, allusions to Norman Wilkinson-style dazzle camouflage, humour, cultural (re)mixes, trompe l'oeils and architectural scale. Carlo Galli bewitches and entices his audience with striking forms and colours only to continue by slapping them across the face with hard facts. He is able to fully capture the violent, negative charge oozing from objects, to dismantle and put them back together with new meaning, thus transforming them into devices of sensorial delight and, subsequently, of intellectual delight. All the above, yet always mindful that *culture is no more (nor less) than a game*.

Written by Adonay Bermúdez

Selected **works**



'USA mullet champion', 2022. Installation site-specific with rainbow adhesive dichroic foil and matt adhesive foil. VIR ViaFarini residency, Milan.

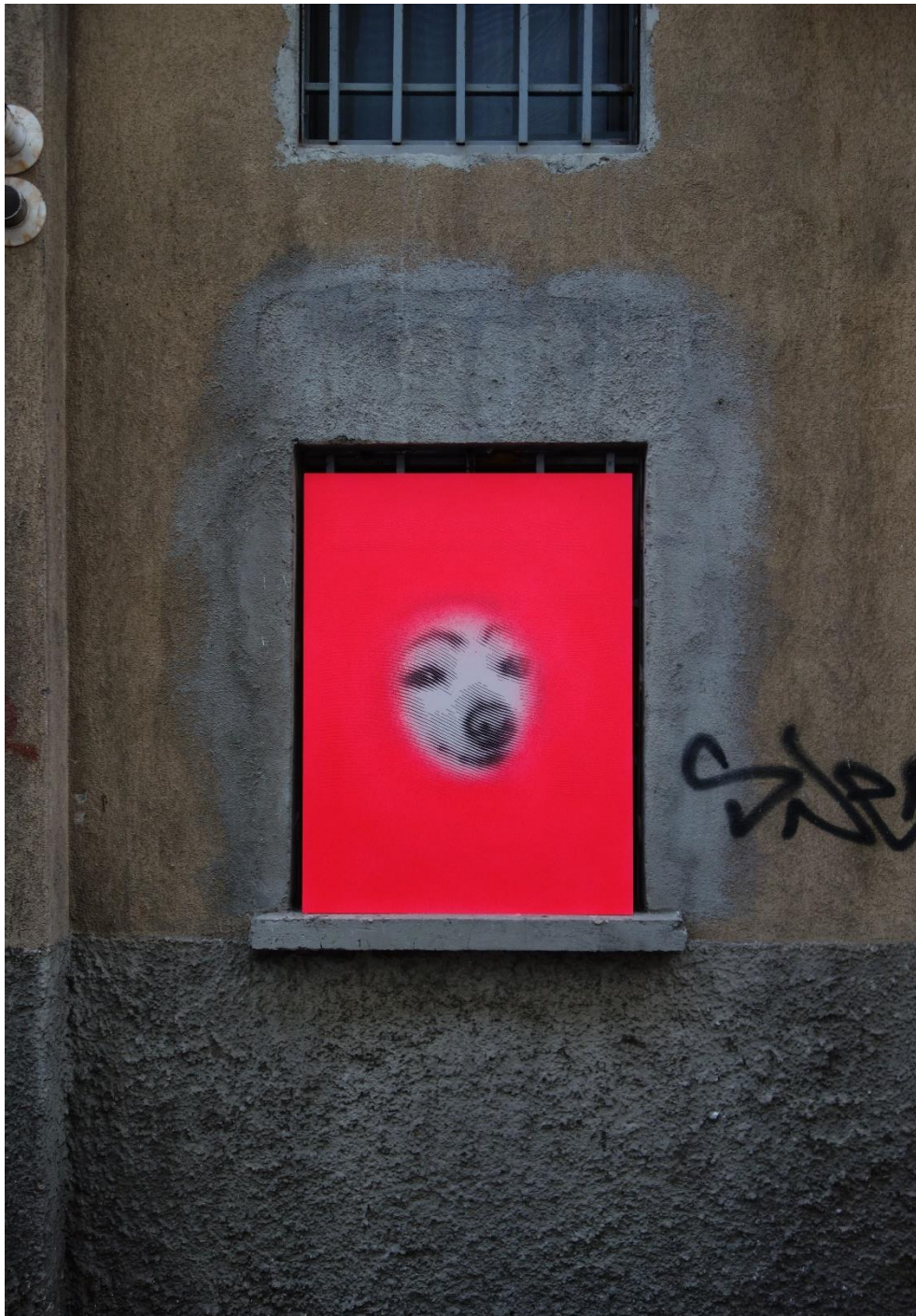


'Liquid soap' 2022. Adhesive foil and spray colour on aluminum composite panel. 100x70cm. VIR ViaFarini residency, Milan.



'Dust', 2022. Adhesive foil and spray colour on aluminum composite panel. 200x150cm. VIR ViaFarini residency, Milan.

That feel...



'That feel when it's Saturday, but you haven't cleaned your house in 5 weeks', 2022. Adhesive foil and spray colour on aluminum composite panel. 100x75cm. VIR ViaFarini residency, Milan.

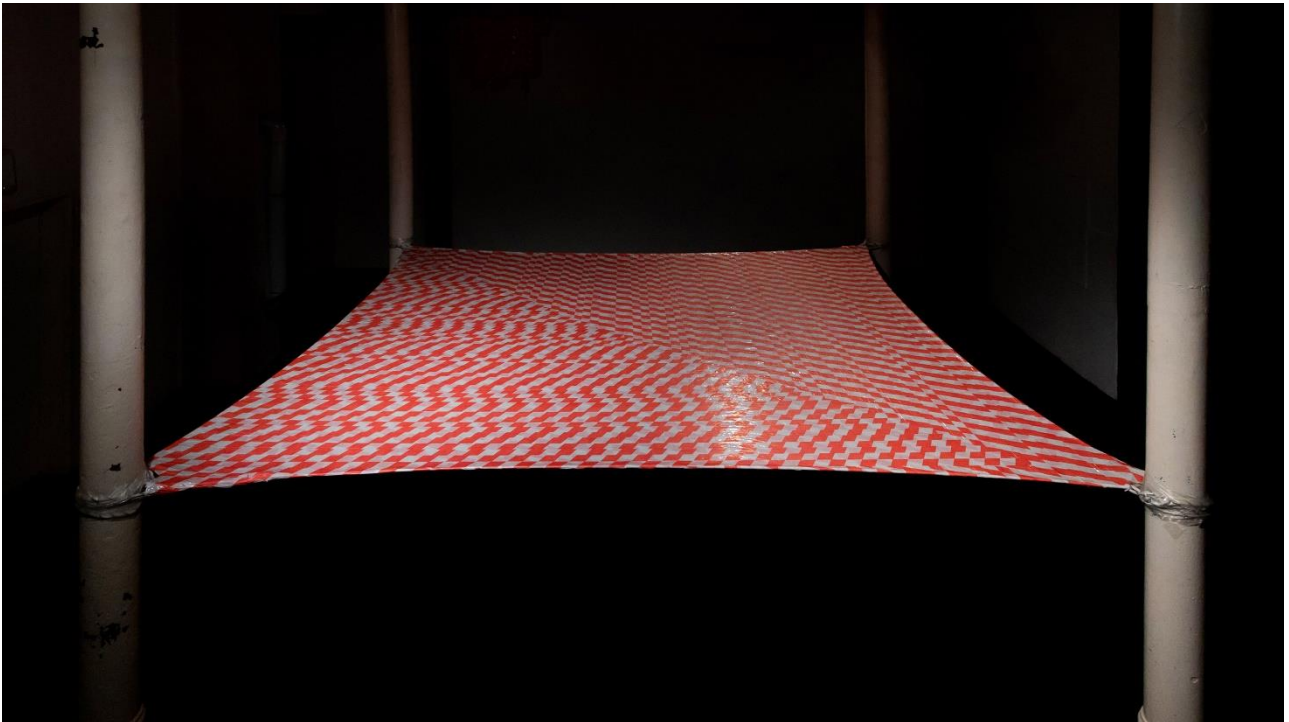


'Self portrait', 2022. Adhesive foil and acrylic color on aluminum composite panel. 150x150cm.

VIR ViaFarini residency, Milan.



'Koko', 2020. Adhesive foil and acrylic paint on Simona panel. 70x100 cm.



'Cozy mesh' 2020. Signal tape and rope. Alkatraz gallery, Lubiana.



'Fog vs mist', 2020. Spray and printed adhesive foil on forex. 29x42 cm.



'Moira', 2020. Washi paper tape on wall. MT art project -3331 Arts Chyoda, Tokyo.



'Safety net', 2020. Adhesive foil and acrylic paint on forex. 70x100 cm.



'Bill', 2020. Adhesive foil and acrylic paint on forex. 70x100 cm.



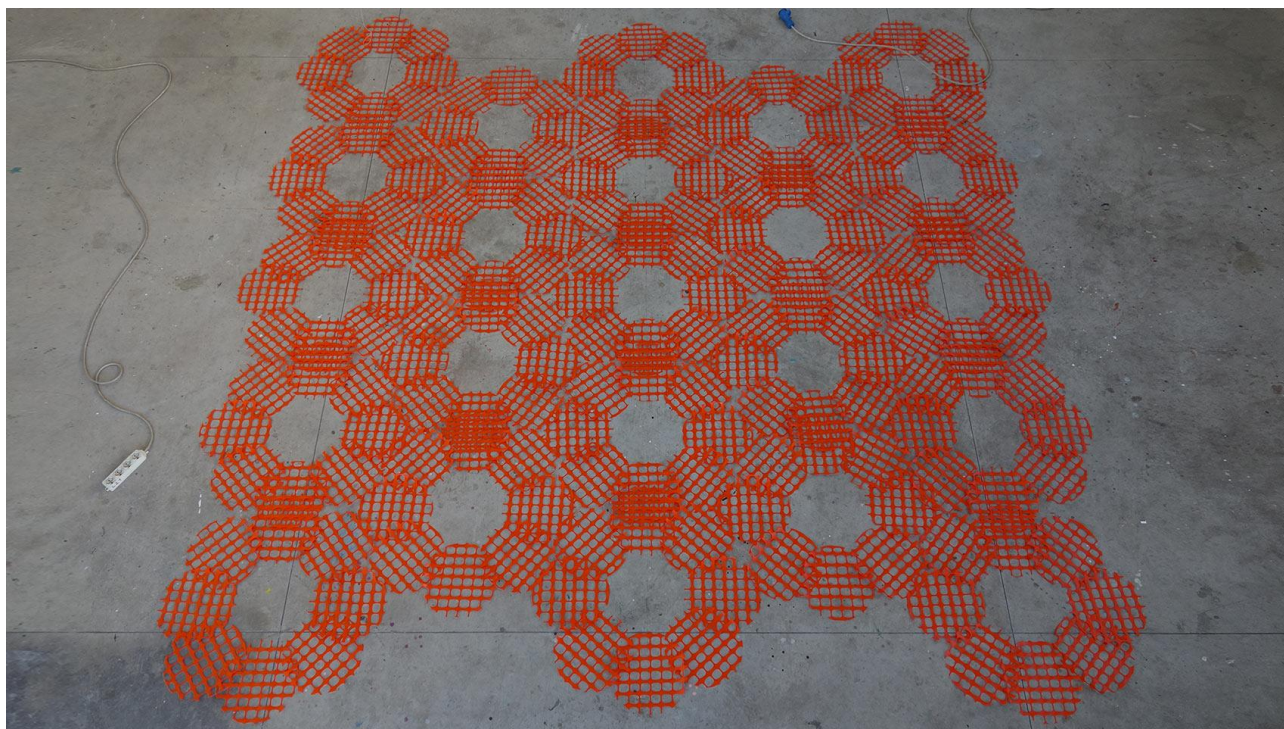
'REM phase', 2019. Urban intervention, adhesive foil on coated press board. Milan.



'Fluid Rocket', 2019. Adhesive foil and acrylic paint on forex. 70x100 cm.



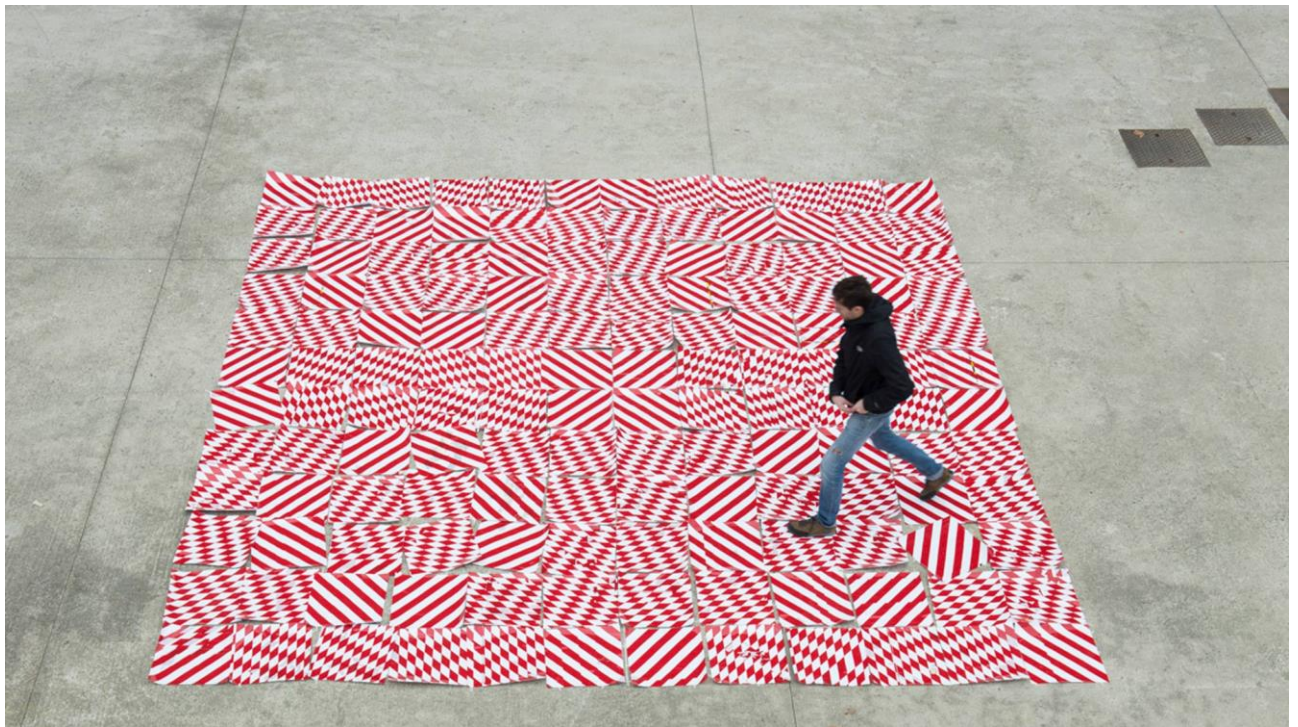
'Hahaha', 2018. Urban installation made out of bricks into an abandoned factory in Sardinia.



'Relative restrictions', 2017. 180 circular pieces cut out from orange plastic barrier. BAU Project, Viareggio.



'General', 2017. Overlapped and stitched plastic grid, oak wood Interactive frame with ultrasound sensor and Arduino, Led lights, plastic panel. Share Festival, Turin.



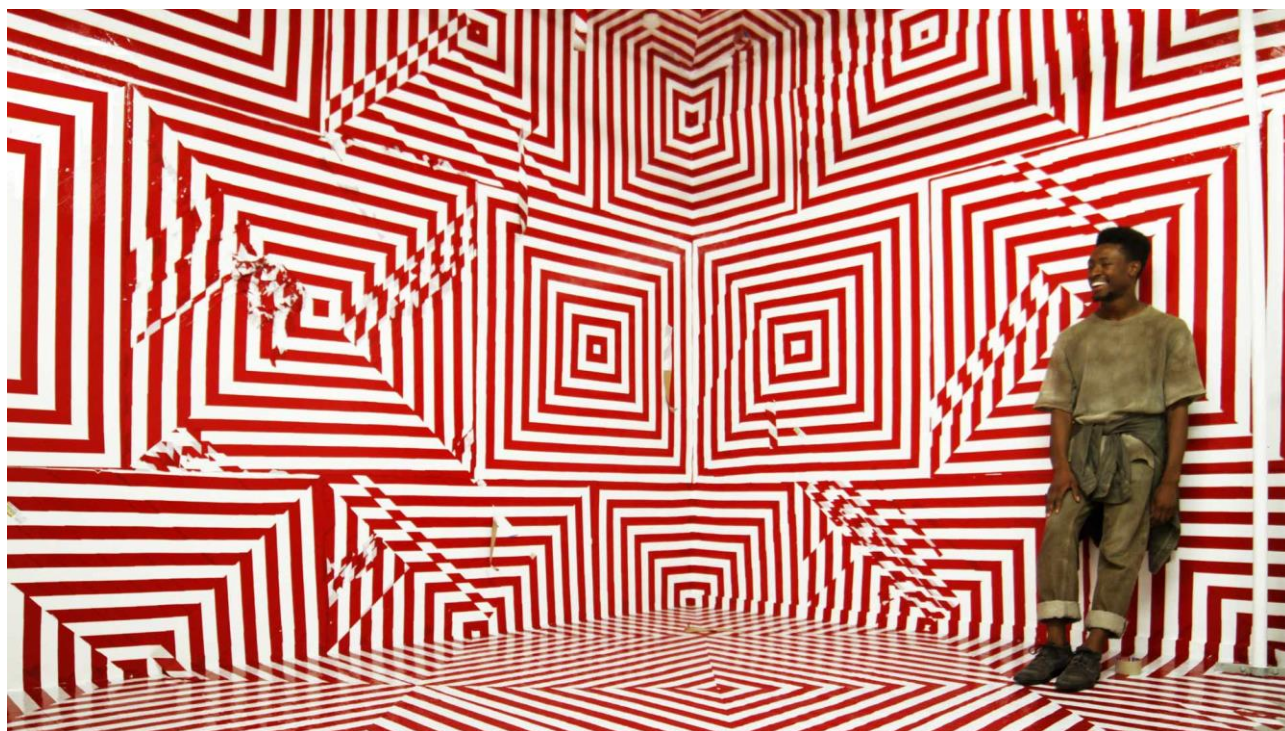
'Cozy mesh', 2016. 240 mosaic pieces made of signal tape on paper. Parco Dora, Turin.



'Safe coffee', 2016. Interactive installation made out of security camera container, thermos, hot coffee, wooden panel, solenoid valve. "Make Munich", Munich.



'Police hat', 2015. Wearable hat made of dangerous tape, wire, fluo nylon. Alternate Access Residency, Brooklyn, NY.



'Mirage', 2015. Signal tape on wall. Alternate art residency, Brooklyn, NY.



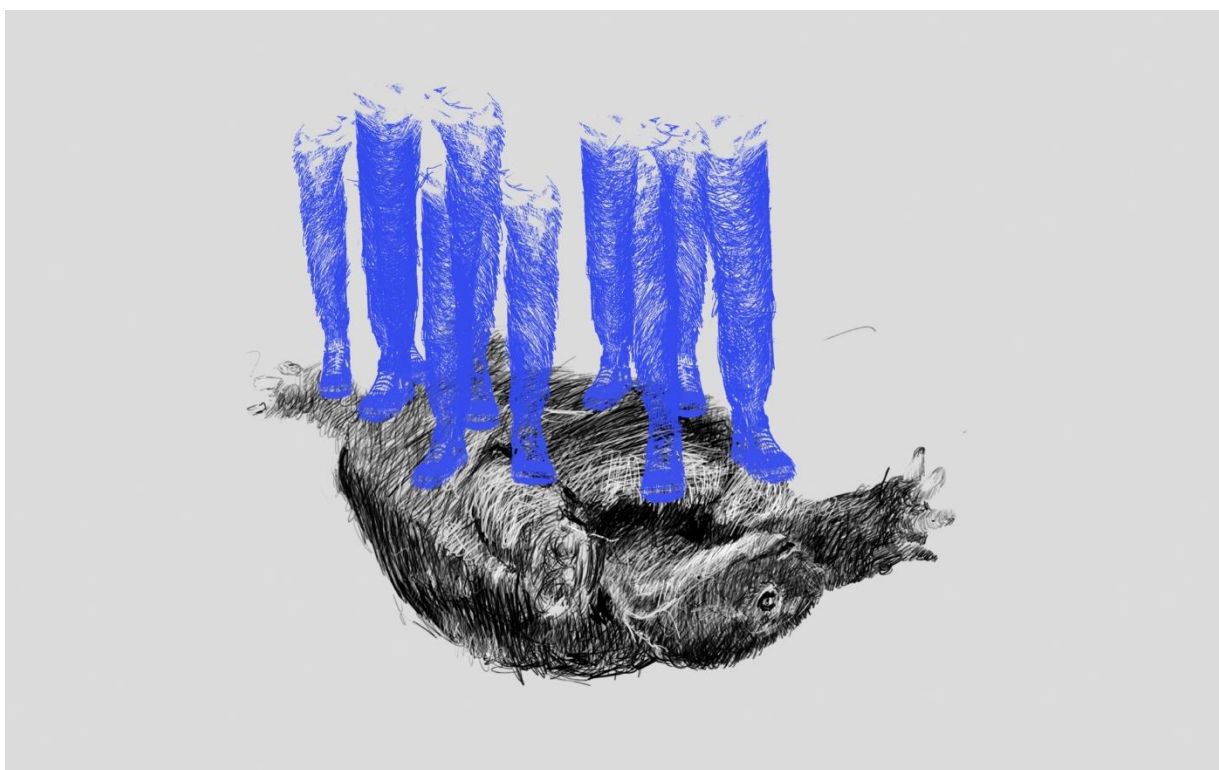
'Invasion', 2014. Acrylic paint on wall. Bag Factory residency, Johannesburg.



'Mess up', 2014. Interactive installation made with cardboard and acrylic paint.



'Delimitations', 2013. Installation site specific with dangerous tape. Viareggio.



'Equilibri', 2013. Digital design.

NAME Carlo Galli GENDER Male NATIONALITY Italian

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BIOGRAPHY

21 / 11/ 1981 Born in Pietrasanta (ITA)

2022 Lives and works in Milan (ITA). Currently @ VIR ViaFarini Residency

EDUCATION

2000 Fine art High School, Lucca (ITA).

2005 University degree, Accademia di Belle Arti, (Sculpture), Carrara (ITA).

2008 Post degree specialization (Sculpture), Carrara (ITA).



SOLO EXHIBITION

- 2020** **Cozy Mesh** Alkatraz Galerija, Ljubljana (SLO)
- 2019** **Out of order** Question Mark Gallery, Milan (ITA)
- 2018** **I JO ME**, Sehnsaal, Wien (AU)
- 2015** **I sleep well** AdhocPAD, Wien (AU)

GROUP EXHIBITIONS

- 2022** This place is full of love, Open Studio in VIR ViaFarini Residency. Milano (ITA)
- 2021** The artist statement, (Turbine Art Fair) Johannesburg (ZA); Street of mind OZMO NEVE GALLI, Ex Marmi Pietrasanta (ITA); Vetrina, Piazza del Duomo, Pietrasanta (ITA).
- 2020** Klister Kunst Festival, Koge (DK); MT Art Project, 3331 Arts Chiyoda, Tokyo (JP)
- 2019** KB19-Karachi Biennale, Karachi (PK); 'Not only cigarettes' Green cube Gallery, an IRL/URL exhibition.
- 2018** Tape Art Convention, Neurotitan Gallery, Berlin (DE); 'Qui dove tu vivi' Casa Murabito, Casoli (ITA); Bau Out GAMC, Viareggio (ITA)
- 2017** 'Sincerity', SHARE Festival, Torino (ITA). 'La conmocion emocional 'Espacio Dörffi, Lanzarote (ESP); 'Vetrina' Pietrasanta (ITA)
- 2016** 'Dress Codex' GAMC Viareggio (ITA); 'House Guests' SHARE Festival, Torino (ITA)
- 2015** 'Cattivi natali' Dadaboom, Viareggio (ITA); 'Last Grexit to Brooklyn', Centotto Gallery, New York (USA); 'Trasgressioni' Dadaboom, Viareggio (ITA).
- 2014** 'From sea to you' POCA gallery, Bilbao (ESP); 'BRIDGED' Bag Factory, Johannesburg (ZA); 'BAU3D' GAMC, Viareggio (ITA); FuoriCorso, Villa Bonaparte, Viareggio (ITA); 'Questa strada è anche la mia', Viareggio (ITA).
- 2013** 'Insetti Inetti' EXP, Carrara (ITA); 'Inconvenzional-mente' Palazzo Paolina Bonaparte (ITA); Marble Rumble, EXP, Carrara (ITA); Bau Dieci GAMC, Viareggio (ITA); 'OVOQUADRO' Palazzo Ducale, Massa (ITA)
- 2012** 'Il museo illuminato' GAMC, Viareggio (ITA); 'Bau nove' GAMC, Viareggio (ITA); 'TRANSITO' Studio37, Las Palmas, (ESP).
- 2011** 'Pimp mi casa' Viareggio (ITA);
- 2010** 'Sculpture in Giardino' Ristorante Lombardi, Torre del Lago Puccini (ITA); 'Un quadro per rinascere' GAMC, Viareggio (ITA); 'Exteriors' SMS, Pisa (ITA); 'Pimp my mary', Carrara (ITA).
- 2009** 'VAP' Villa Bonaparte. Viareggio, (ITA).

WORKS / PROJECTS / RESIDENCIES

- 2022** VIR ViaFarini Residency. Milano (ITA)
- 2019** Art residency Studio17 Gran Canaria (ESP); 'Don't forget to go home' Live Performance, Millesuoni collective, Mian (ITA); 'Binario10' Public artwork, Via Ponchielli memorial Viareggio (ITA).
- 2018** Public Installation 'Kulturschiene', Salzburg (AU)
- 2017** Residency program Espacio Dörffi; Tape of meditation, curated by Lorenzo Mazza, Grimm Lab, Viareggio (ITA).
- 2016** 'Safe Coffee' Make Munich Fair, Munich (DE)
- 2015** Art residency 'Alternate access'. New York (USA); Art residency in AdhocPAD, Wien (AU)
- Schmiede Festival , Salzburg (AU)
- 2014** Art residency in Bag Factory, Johannesburg (ZA); HENROUX Prize, Pietrasanta (ITA); Schmiede Festival, Salzburg (AU)
- 2013** SCHMIEDE Festival, Salzburg (AU); L21 chiama 6 artisti, Viareggio (ITA); 'White night' public Installation, Gambacorti Palace, Pisa (ITA); Boomart, Giacomo Puccini Theatre, Torre Del Lago (ITA); Pneumatic Circus/Trasmediale Festival, Berlin (DE). "Carlo Galli 2011/2013", curated by Gaia Querci. Ugo Guidi Museum, Forte dei Marmi (ITA).
- 2011** DRAWING(A)LIVE festival. L21, Viareggio, (ITA).
- 2010** SLAM! L21, Viareggio (ITA).

2009 Humanitarian project 'Quadro ONU/PNUD', Havana (C); Kunstwollen L21, Viareggio (ITA).

2008 Scenography for GE (general electric) Palazzo Congressi Firenze (ITA).

2007 Le Botteghe della Catrapesta, Viareggio (ITA).

2006 Artistic foundry L'Arte, Pietrasanta, (ITA).

2000/2003 Carnival master Arnaldo Galli assistant, Viareggio (ITA)

PUBLICATIONS

Street Art guide Vienna, Wien (AU)

ART (inter) Paul D'agostino New York (USA)

Los Dictadores, Editorial Vortex (ESP)

Lanzarote Arte y Temporalidad, Adonay Bermudez (ESP)

Las instalaciones urbana de Carlo Galli JUXTAPOZ LATINO AMERICA

Carlo Galli y el robo de lo espacio publico, diariodelanzarote;

3D walls on tuscany, muralismomorte