GABRIELE GARAVAGLIA

6
EXHIBITIONS
MARCH
2013

Gabriele Garavaglia was born in Vercelli in 1981.
After graduating in Architecture he worked as an assistant to Alberto Garutti, Milan 2008 and Armin Linke, Berlin 2009/10.
He was artist in residence at Caravansarai, Istanbul 2012; CCA Kitakyushu, Japan 2010/11 and he will be a resident artist at Gertrude Contemporary, Melbourne 2013.
He recently participated in the collective show: Spatial Design, Andrew Shire Gallery, Los Angeles 2012; Project Heracles, The Gopher Hole, London 2012, receiving an honorable mention by the writer Geoff Manaugh; Officine dell'Arte, Careof DOCVA Viafarini, Milan 2011.
In 2012, Gabriele Garavaglia opens in Milan 3 W L λ, his first solo exhibition, curated by Milovan Farronato at Viafarini DOCVA.
Lives and works in Berlin.

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MY REFLECTION ABOUT THE ROLE WHICH ARTISTS TAKES INTO CONTEMPORARY SOCIETY STARTED DURING MY STUDIES OF ARCHITECTURE, INVESTIGATING HOW ARCHITECTURE CAN BE USED AS A MEDIUM TO EXPLORE THE SOCIAL, CULTURAL AND ETHICAL IMPLICATION OF DIFFERENT SUBJECTS WITHIN EVERYDAY LIFE. IN PARTICULAR INVESTIGATING HOW DESIGN PROPOSAL SHOULD POSE QUESTIONS RATHER THAN PROVIDE ANSWERS, MAKING COMPLEX ISSUES TANGIBLE.

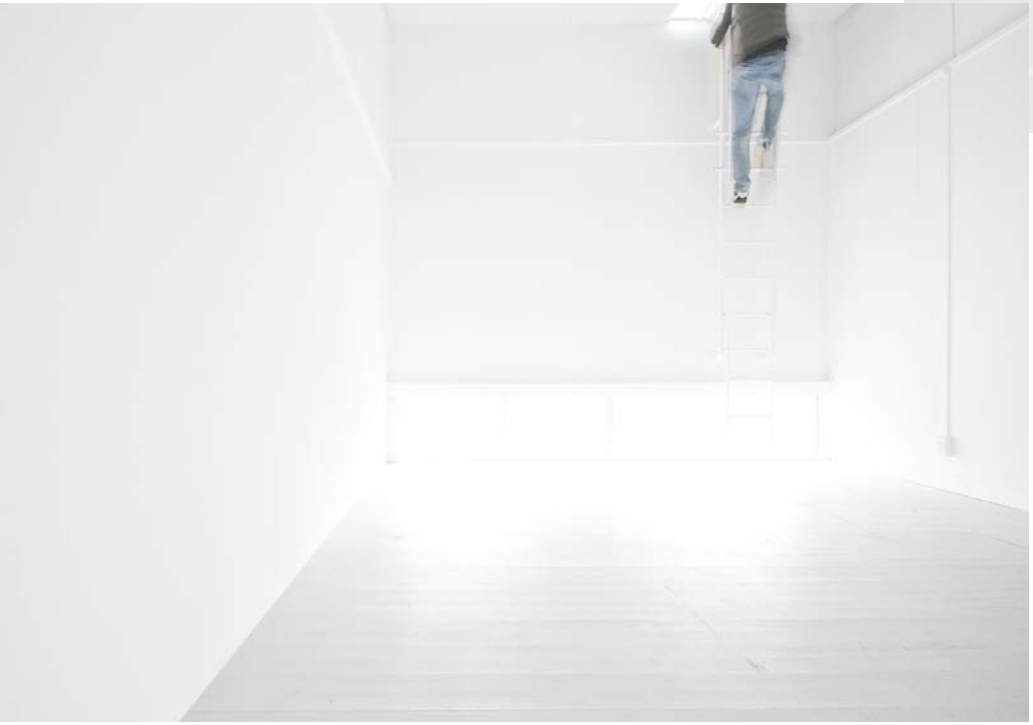
I THOUGHT ABOUT THE ARCHITECTURE AND THEN ABOUT ART AS A FORM OF SERVICE.

DURING THE LAST YEARS MY RESEARCH SPECTRUM HAS FOCUSED ON THE RELATIONSHIP BETWEEN INDIVIDUALS, SPACES AND DIFFERENT PHENOMENON OF SOCIO-CULTURAL RELEVANCE, SHOWING PARTICULAR INTEREST TOWARDS THE CONSTRUCTION OF MULTIPLE LANDSCAPES, THE STUDY OF GLO-CAL SUBCULTURE SEGMETS AND TOWARDS THE OBSERVATION OF SUPER-NORMAL ELEMENTS OF EVERYDAY LIFE.

MY ARTISTIC PRODUCTION IS BASED ON THE CONCEPT APPROACH AND CHARACTERIZED BY A SERIES OF INTERVENTIONS, INSTALLATIONS, SCULPTURES, APPARENTLY SITE-SPECIFIC, PRODUCTS THROUGH A SERIES OF ACTIONS-FORMAT, IN ORDER TO CONSTRUCT OR DECONSTRUCT A STORY-PICTURE.

I USE SPATIAL INTERVENTIONS, COMBINING DIFFERENT MEDIUMS TO BLUR THE BORDER BETWEEN FICTION AND REALITY.

WITH MY ARTISTIC RESEARCH, I TRY TO DEVELOP AN EFFICIENTLY LANGUAGE, TO BUILD RELATIONAL BRIDGES, ENABLE NEW AND SIGNIFICANT COGNITIVE PROCESSES, I TRY TO PRECIPITATE ISSUES IN THE AIR, TELLING THAT A PLACE (AND A PERSON) IS NOT A DISCRETE WHOLE BUT A TANK OF CONTRADICTORY MEANINGS.



GROUP SHOW, CCA KITAKYUSHU, JAPAN 2010

3 BACK TO THE FUTURe
Clay
300 x 250 x 150 cm

Is the project of a living space for a future human being. Following the essential regression of human activi ties on site, the subsequent legislative statute and the cultural propensity of this area's inhabi tants, the square where the project is located has become during the years a florid example of third landscape and biodiversity enclave. In this inac cessible territory, where time moves backwards, counter-clockwise, the biologic order is day by day more evident.

4 GOD IN THE EYES AND THE MESS OVER THE HEAD
Steel ladder/ceiling hole
40 x 40 x 550 cm

Si tratta di un intervento interno ad una preesi stenza, prodotto attraverso il prolungamento di una scala, misteriosamente interrotta dai confini dell'edificio.
Ricostruendo quella via, appare sospesa sopra lo spazio espositivo la palestra della scuola, che in origine occupava quel luogo. Questa trasforma zione genera un passaggio temporale attraverso le dimensioni parallele di quel fabbricato, fornendo una momentanea via di fuga.

6 MINIATURE MOUNTAIN
Furniture
250 x 300 x 120 cm

Considering the gallery's physical dimension as a new virgin territory to explore, this out of scale maquette, has been made by positioning the furni ture accumulated during the years. The aim of the intervention is to connect the floor of the exhi bition space to a second level of the building, through an artificial topography. The only way to access the exhibition is through a small window opened on the back side of the gallery and, clim bing the furniture, the visitors can reach the top of sculpture obtaining a bird view.

STORAGE

A

B

OPEN STUDIO, CCA KITAKYUSHU, JAPAN 2011

8 IS THIS LOVE
Furniture
Variable dimensions

Domestic shelter built, day by day, as a barricade around a chair. Through these scenarios the artwork examines the proportion, the intimate perception and meaning of living space and everyday panorama in contemporary society. Considering some extre me and contemporary living issues as Hikikomo ri phenomenon, this project has been developed re organizing the gallery furniture, in order to pro vide a temporary refuge for the gallery audience.

9 FROME TIME TO TIME
Entrance door
210 x 80 x 5 cm

It is a super-site-specific project which has been created in Kitakyushu, after learning about the Japanese earthquake on 11 March 2011, when eve ry surrounding object began to produce new and ima ginary noises. On the Kyushu Island, the less sei smic land in Japan, the entry door of my personal studio, has been placed in balance in the center of the room, af ter looking for the only sui table point on the floor. As a kind of out of scale indicator, at this present moment the door is pro bably still dangerously standing balanced inside the room.

10 WHITE PAINTING
White painting/seat/caption
250 x 600 x 500 cm

The intervention is the residual white around an hypothetic piece.
Located in the storeroom, this work investigates the role of the white space and the meaning of ar cheology in ordinary life.
The old and dusty museum storage where has been di scovered a color experiment, in bad condition in a bottom corner, has been emptied out and converted into exhibition space.
A chair has been placed for the museum guard and an official caption is on the wall and on the gallery official information materials.

11 A THE WRONG PLACE AT THE RIGHT MOMENT
Windows
230 x 1500 cm

The intervention involves the partial perception of the Art Center activities by local people. The project is focused on the building’s façade and on the CCA iconic landmark
that identifies the famous institution colonizing an old gym. It is the only significant and apparent change from the architecture’s native function.
This intervention aims to mystify the normal rea ding of the sign CCA through a superficial action, like opening the windows in order to refresh the interior environment.

B MASTER YODA FENCE
Fence
Variable dimensions

The project originates from the desire of ope ning a passage to wards the micro-cosmos growth on the Center for Contemporary Art backside,
in order to activate a new biologic corridor betwe en urban context and this natural reserve. The artwork creates a gap on the border line, where a fence overlaps the physical and the administrative limit.

C

D

OFFICINE DELL'ARTE, VIAFARINI DOCVA, MILAN 2011

13/14 D SATURN
Lead fabric
Performance

When the ability to relate is more and more depen
dent on fields, signals, frequencies, ubiquities,
potential, this heavy cloack provide a tempora
ry way out, an intimate space in which the inhab
itants of post-physical territories will be able to
take refuge. It is a subtracion of bodies from the
media system, turning whoever wears the art piece
into an invisible sculpture.

14 C CURATOR'S HANKIE
Cotton hankie/needlework
Small dimensionsi

A handkerchief with the initials H.U.O. has been
lost in the exhibition space.
This is a performance that celebrates the curator,
as the new patron of art, with a portrait that is
halfway between celebrities and familiar.

THE WRONG COLUMN
Plasterboard
600 x 30 x 30 cm

15 The project involves the creation of a mimetic
sculpture, a fake column like the existing ones,
which support the ceiling.
The installation triggers the breaking of every lo
gical understanding, transforming existing elements
like beams, columns, partitions, tents, heaters,
in many other artworks. The content coincides with
the container and the work belongs to the subcon
scious of the public. For these reasons there is no
official documentation about this intervention.

E

F

RUINS AND FORTIFICATIONS, CARAVANSARAI, ISTANBUL 2012

18 U
Blu foam/neon sign
90 x 180 x 70 cm

A neon sign of a significant place for Tarlabaşı, Istanbul, was transfigured and stolen during days of looting. Even though it had lost its original vocabulary, like an archaeology it tells about what it witnessed. After its removal, it was placed again inside the exhibition space, polished, put on a base and completed with the only missing letter.

20 E FORTIFICATIONS
Construction wood
Variable dimension

Isolating the building site as the iconic element of Istanbul landscape means bringing into the cen tre the process, turning the signifier into signi fied. Therefore, some structures, installed again inside the studio, acquired the classic features of a sculpture, which in turns has carried on the structural function of a buttress.
The installation was realized purchasing raw buil ding material in the shops which survived to the area disorders because they are functional to the very transformations.

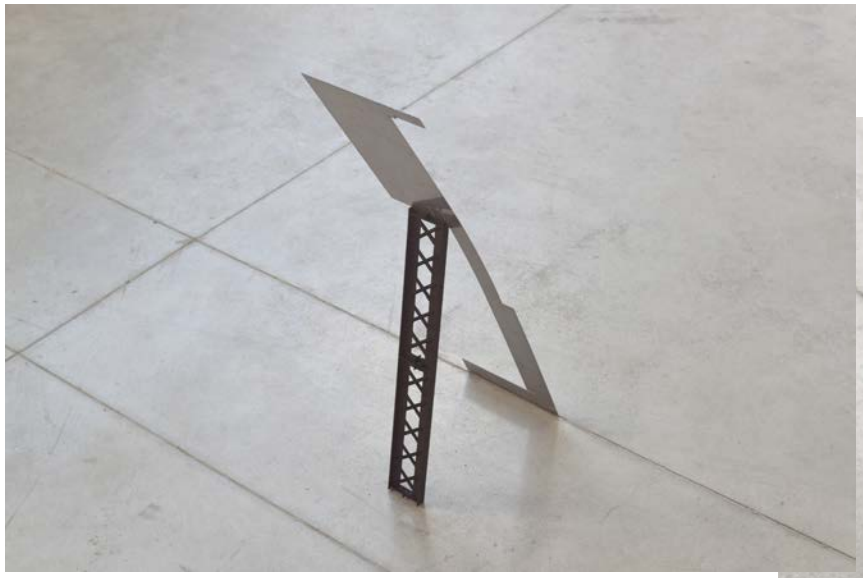
F RUINS
Hammers
Dimensionin variabili

The hammers as recurring elements in the meta morphosis scenario of the landscape made it possible for the architecture to reset, whereas the length of their handles marks the minimum distan ce between individuals and the ongoing changes. Thousands of strokes multiplied by thousands of arms shaped these transformation devices into tran sformed devices, with molten grips and extremely heavy shutters, entangled into the lives of the in habitants of those places.

21 SILICON CAVE
Immagine digitale
Dimensioni variabili

It is the observation point of the artist hidden among the artworks displayed. The cave is a primi tive archetype which actually was the first man shelter, as well as being his drawing sheet. As in Plato myth, the borders of that space define a state of mind, which in this case acquires the si lica consistency of the artist’s hard disk.

G



H

W 3 L Λ, VIAFARINI DOCVA, MILAN 2012

23 RIOT
water-based paint/extinguisher
5 x 15 m

A kind of a little spatial insurrection turns va rious pre-existing items into artworks, overturning the role and institutional function of architecture. Therefore, the big wall in the middle of the room becomes a paint leaned to the wall which at the same time works as a curtain, revealing what is hidden behind its back. The moved partition brings to light some square metres of exhibition space which is returned to visitors. The trace made with a vandalic technique, torn in the middle, unveils a skid.

25 G CENTAURS
Synthetic paint
1500 x 900 cm

It is a unique site-specific intervention where the traces on the ceiling of the exhibition space are read and joined, giving life to a sign geography which reminds of constellations. Therefore, it is a work built on all the art shows, the works and the facts occurred throughout time and space, trying to realize an artwork which poetically and syntheti cally tells about the role played by an institution for art.

H λ
Steel/oil paint/cardboard/acrylic spray
79 x 21 x 40 cm

The whole exhibition, made of traces, has been re duced to a sign λ, made of a scale reduction of the main rafter of the exhibition space and of a plate, rendered in metal, oil painted, obtained from the waste of the material used to realize a maquette.

26 THE NEGATIVE OF A LIGHTYEAR
Plasterboard/ink
515 x 30 cm

The title refers to the stillness enveloping the artwork until its last appearance. But also to the perception of the same column as an artwork, which, oddly enough, occurred only in the very moment it was destroyed, removed and forgotten in the attic. One year later, the abandoned rests of that column were repositioned inside its place of origin, pro ducing a temporal short-circuit.

3H
48H TO GET SICK

48H TO GET SICK

A H HEIGHT

OPENSTUDIO, BERLIN 2013

23 YOU FUCKING PEOPLE MAKE ME SICK
Transparent UV ink/blue-light neon
40 m2

This work was born starting from a reflection about a specific urban context in Bologna and the use of architecture as a tool of social control. Concomitantly with the new distribution of heroin in contemporary society are multiplying within the city blue environments where surrounding conditions should discourage the use of drugs clouding peo ple's perceptions. This project attempts to over turn that point of view by projecting at the centre of that "risk-environment" visitors to the exhibi tion.