

Danilo Correale

Portfolio 2007-2011

"[...] a partire dallo studio delle immagini e dal modo in cui esse si dispongono dinanzi ai nostri occhi".

(Unknown source)

* * *

My research focuses on particular social archives considered of lower value, in order to disclose little-known information to the public whilst highlighting the power structures that exist within specific historical contexts. The manner in which the flow of images is placed within a given display is a central element of my work, permitting a fitting sense of storytelling. Freed from the danger of potential marketing and de-legitimized, the documents utilized in the construction of the works are to serve as central elements for a continuous and strategic "detournement".

The main field of interest in my research does not attempt to reflect on the contemporary understanding of how our immediate past is built and stratified, and the field of action represented by the present, but it is rather interested in the building of a new register in which to encourage a critical reading of those phenomena that are tending to the near future. To propose a critical reading of the present and the particular way in which the fictional construction of the media is instilling in our imagination is a prerogative of my work. In this sense, the strategies that I tested so far have been those related to the de-composition and re-composition of some scenarios, emphasizing what is not represented nor visible, a sort of clash against that which can still be seen as a media fetish, attempting to emphasize the trick that hides behind the fiction represented by the propagandistic scenario.

Currently I am at a point in my research focused on defining the relationship between the increasing resolution in new technologies and the natural social need to participate; the need to 'be present'. This is not to dwell on the meaning of social networks etc.. and how they influenced our contemporaneity, but it is rather an exploration of visual technology and its evolution, particularly related to images themselves. This relationship between resolution and participation is in my view is the nodal point of a perspective development in my work which may culminate in the analysis of the topic of the "death of 'empathy'".

During the processes of development of my practice previously addressed, but not yet completed, my attention was focused on studies related to iconoclasm and desecration, as an archaic and fundamental way for us to deconstruct the idea of a 'fictional reality'. I often point to this as critical step in a practice aimed at de-sublimating those that are the most critical cultural sub-currents of our times.

* * *

"We Shall not have demolished everything unless we demolish even the ruins! Now i cannot think of another way than making beautiful, well arranged building out of them."

Alfred Jarry

¹⁷ La distribuzione apparentemente casuale delle immagini e il modo in cui tale distribuzione viene percepita è il primo passo verso una dipendenza passiva ad esse.

Non è lo studio dell'immagine bidimensionale fine a se stessa ciò che qui interessa, ma piuttosto la sua definizione a partire dallo scenario in cui date immagini vanno ad inserirsi.

Parlare di immagini significa parlare del reale, della realtà percepita e della memoria di tale realtà.

La morte di un'immagine è la morte della realtà stessa, quale impossibilità di percepirla e assorbirla attraverso la fruizione dei documenti che la rappresentano.

Sempre maggiore pare essere l'assopimento della società ad una data tipologia di scenari visivi. Attraverso strategie comunicative mirate, il soggetto è spinto verso spazi interstiziali "concettualmente nuovi" dell'immaginario: Si produce così un nuovo tipo di dialettica visuale. Cosa definisce quindi il reale divenuto ormai immagine e quale realtà è verificabile attraverso i documenti prodotti diretti di tale realtà? Il documento in questo senso assolve una funzione fondamentale, quella di restituire una memoria storica altrimenti non verificabile, o meglio non condivisibile. La funzione primaria delle immagini è la circolazione, diviene quindi necessario porsi un ulteriore quesito sulla veridicità di tali immagini dal momento in cui la loro registrazione costituisce "documento".

Il problema non si pone unicamente nella relazione che si va instaurando tra Realtà, Immagine e Documento ma, anche e probabilmente soprattutto, nella relazione tra realtà "reale" e realtà "mediata". D'altronde anche se la lettura di un'immagine è una mediazione interna alla nostra capacità di percepire il reale, è sempre l'attestarsi di una immagine e la relativa memoria di questa che viene "archiviata" come documento.

Fin dagli anni Novanta la volontà politica di mettere in circolazione in modo massiccio e ridondante una certa tipologia di immagini ha fatto sì che, come un'equazione algebrica, la quantità e la velocità di circolazione di documentazione visiva (spesso di una sola immagine) assorbano pressoché tutti i canali di diffusione (dal web alla stampa).

Questo enorme flusso di immagini previene qualsiasi possibilità di manifestare dissenso attraverso atti di "iconoclastia politica". Escludendo la caduta dei regimi dittatoriali dell'epoca moderna non assistiamo ormai più, a forme di "rappresentazione del dissenso" capaci di creare immagini forti così come in passato il gesto iconoclasta (in quanto immagine di distruzione di un'altra immagine).

Sopperisce a tale necessità l'atto Vandalico.

La società borghese ha tentato di declinare il termine vandalismo solo nella sua accezione negativa; demonizzandolo ha epurato l'atto vandalico da tutte le implicazioni politiche di cui era carico.

Fin dal momento in cui il termine vandalo è divenuto "dispreziativo" qualsiasi atto di distruzione a carico di manufatti tecnici dell'uomo ha assorbito l'unico scopo di mettere in evidenza la relazione sociale tra un dato tipo di cultura e le immagini elogiate da un'altra. Il giudizio, l'opinione verso l'atto (Vandalico) e le implicazioni politiche di esso ha smesso di avere rilevanza proprio perché dialetticamente e socialmente il "vandalo" è associato all'idea della mancanza di un dato livello culturale che gli permettesse di interpretare un certo tipo di immagini.

"Fin dall'antichità, i critici non si sono mai stancati di denunciare i piani perversi di coloro che cercavano di convincere altri a credere in feticci che non esistevano. Il trucco per rilevare il trucco è sempre quello di mostrare le basse origini del lavoro, il manipolatore, il falsario, la frode dietro alle scene di chi è colto in flagrante."

B.Latour

¹⁸ The seemingly random distribution of images, and the way such distribution is perceived, is the first step towards developing a passive dependence from them. The point, here, is not the investigation of two-dimensional images per se, but their definition within their elective context.

The discourse on images is a discourse on reality, on perceived reality, on remembered reality.

The death of images is the death of reality itself: it marks the impossibility of the perception, absorption and fruition of the documents representing it.

Society seems to be increasingly absent-minded in its relations to some visual sceneries. Targeted communication strategies restrict the subject to "conceptually new" interstitial spaces of the imaginary: this marks the birth of a new visual dialectics. What defines reality once it has become an image, and what reality can be verified through the documents it directly produced? In this sense, documents take up a fundamental role: they are the historical memory of the otherwise unverifiable, or, rather, non-shareable. Circulation is the primary function of images: since storing them amounts to creating a "document", an investigation is required to clarify their truthfulness.

The problem, hence, isn't limited to the developing relation between Reality, Image and Document, but first and foremost in the relation between "real" and "mediated" reality. Even reading an image constitutes an internal mediation of our ability to perceive reality; an image's production, its memory is what is "archived" as a document.

Since the nineties, the political will to massively and redundantly recirculate a specific kind of images has increased, almost like an algebraic equation, the quantity and circulation speed of much visual documentation (often amounting to a single image) absorb almost the entirety of distribution channels (from web to press).

Such an enormous flow of images prevents any possibility of showing dissent by an act of "political iconoclasm"; the fall of modern-day dictatorships are nowadays the only "representations of dissent" whose images can be as strong as past iconoclast gestures (that is, images representing the destruction of another image).

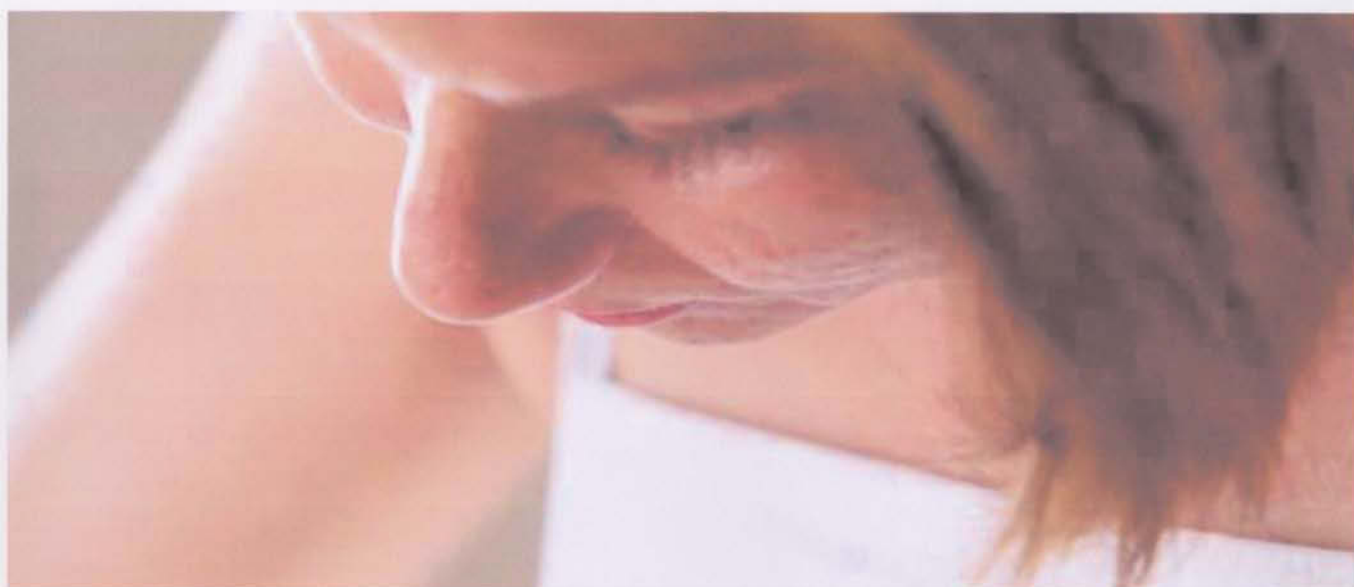
Vandalic acts are what provide for this need.

The bourgeois society has tried to provide but a negative characterization for vandalism; its demonization has amounted to its purification from all political implication. After the term "vandalo" has become a pejorative, the destruction of mankind's technical artifacts has had the only aim of showing the social relation between a certain culture and another culture's preferred images. Judgments and opinions on this vandalic act, as well as its political implications, have lost all relevance, because "vandals" are dialectically and socially stripped of the cultural level required to interpret a specific kind of images.

"Since Antiquity, critics have never tired of denouncing the devious plots of humans who try to make others believe in non-existing fetishes. The trick to uncover the trick is always to show the lowly origin of the work, the manipulator, the counterfeiter, the fraud behind the scenes who is caught red-handed."

B.Latour

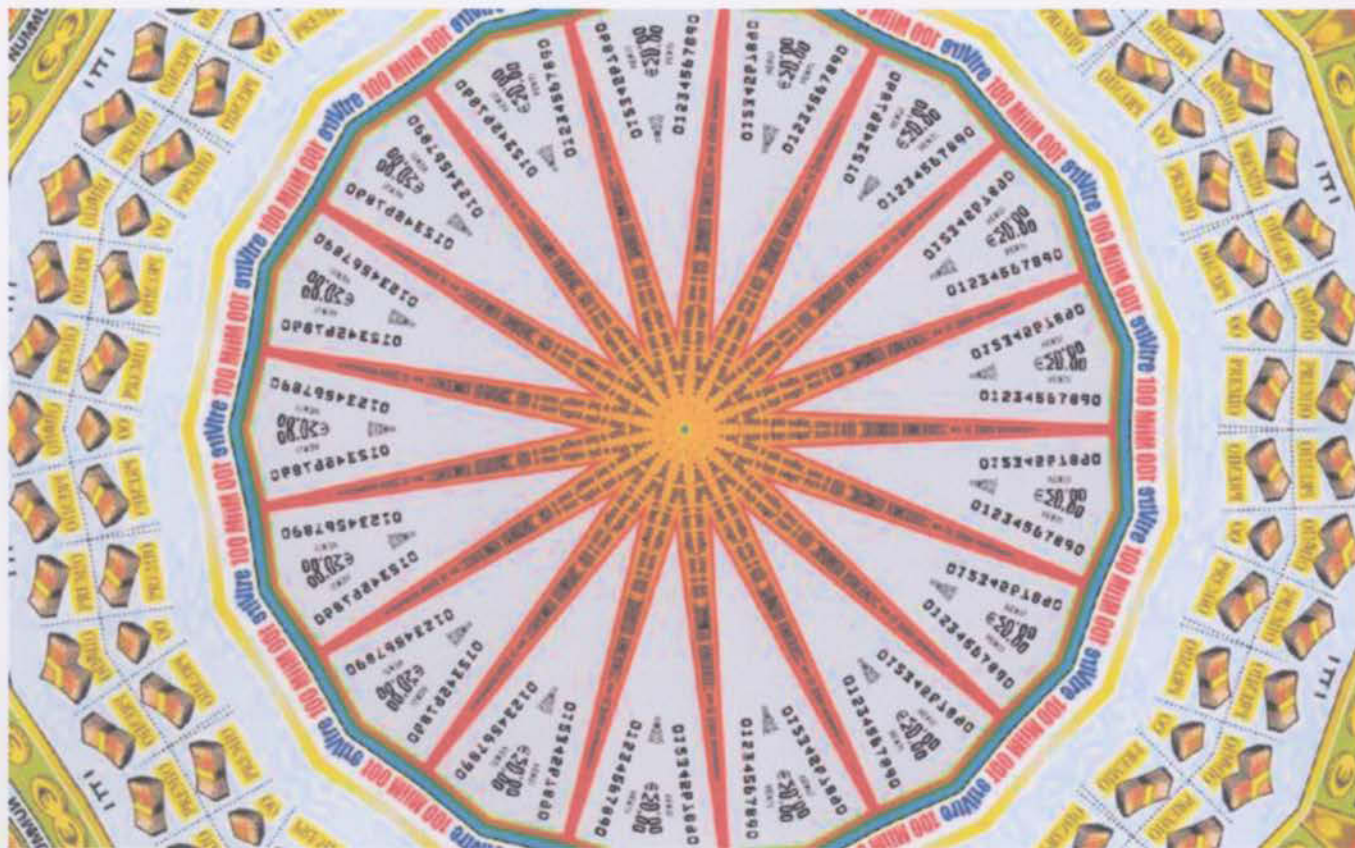




The surface of my eye is deeper than the ocean
2K Cinemascope on Blue Ray DVD, 14", Sound, 2011

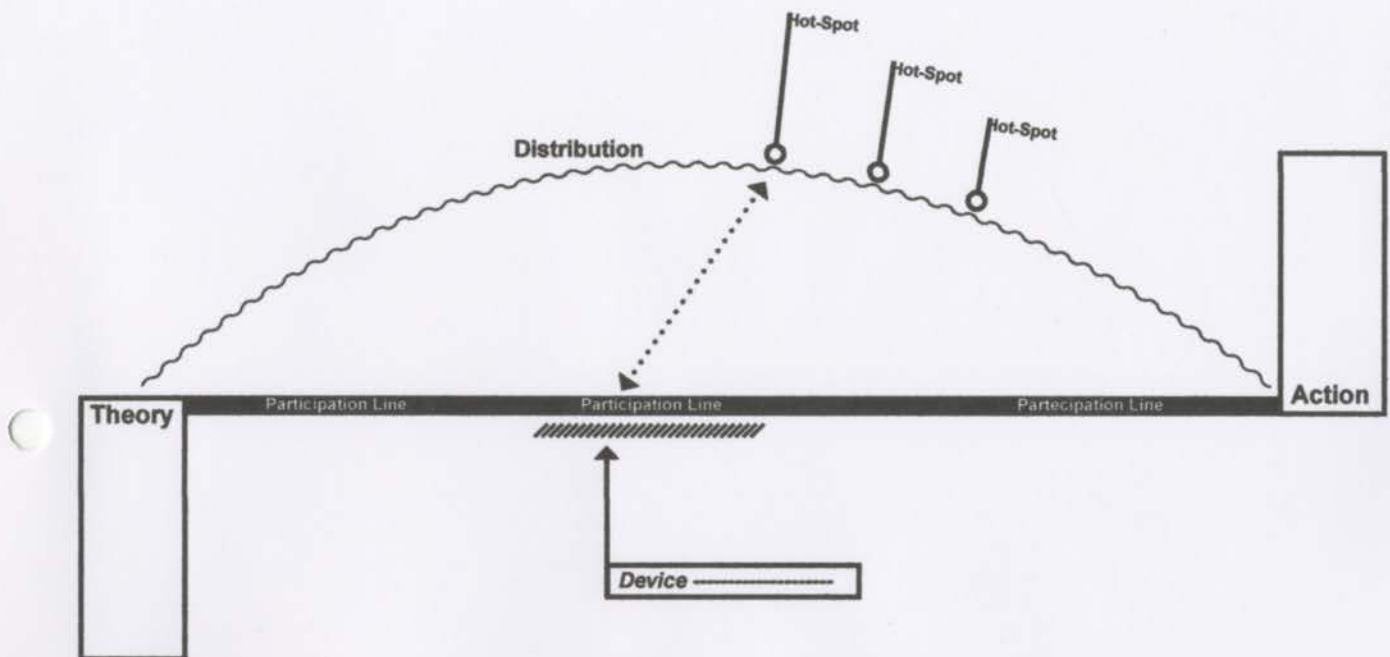


Danilo Correale - Untitled (Scratch off) - 4:3 - DV on DVD - 2h13m
2011



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

Theory > Action > Participation



Re-designing Fear - People's Party Spectacular "Belgium Edition" - For Enacting Populism (Scratch Off Lottery Ticket - Viral distribution - 2011)
+
Thorical Dyagramm



"Re-designing Fear" is a project by Danilo Correale developed in Antwerp for the project 'Enacting populism', held at AIR-v.z.w. People's Party Spectacular is the first issue of an 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'.

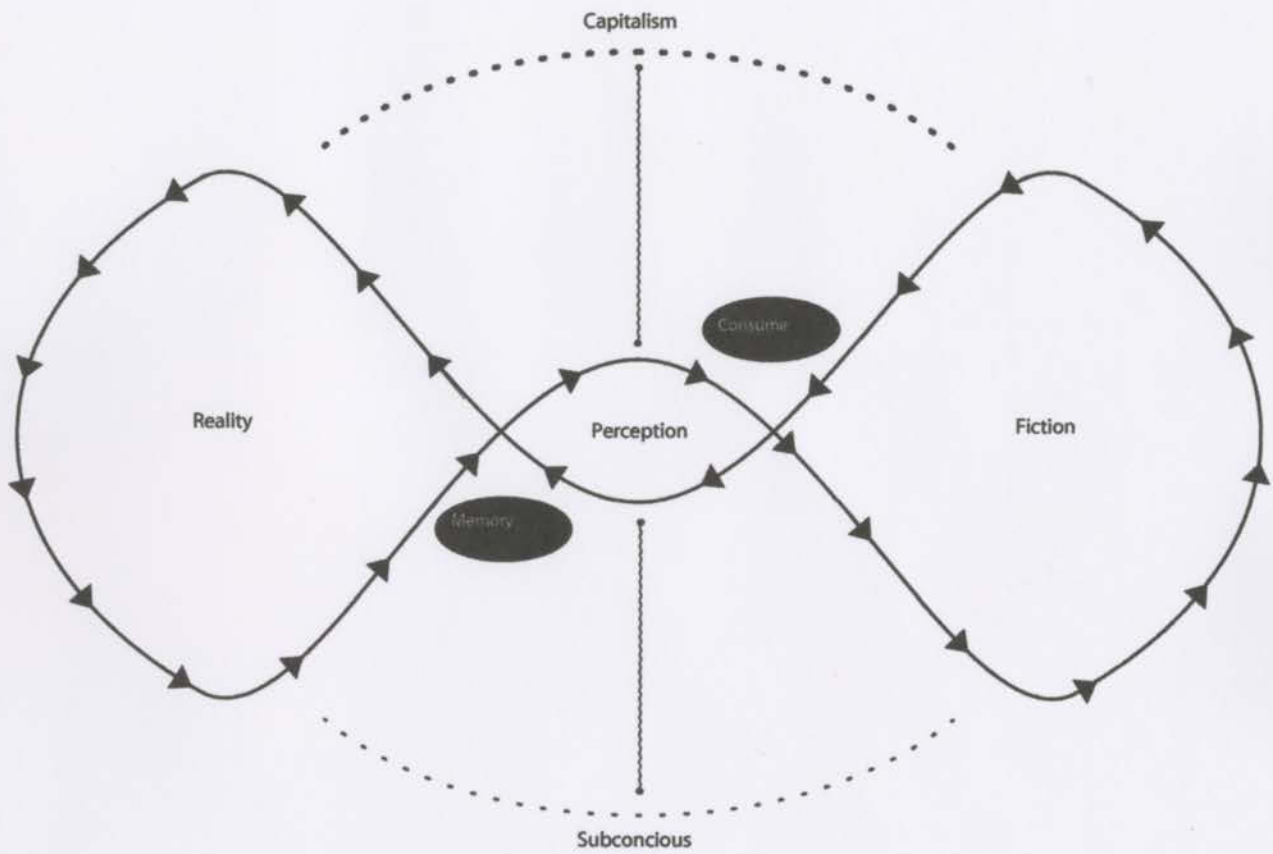
The statement found under the scratchable area is a political ADV chosen at random from a real political populist campaign ran in the last two years in Europe.

To the heroism of the
Resistance Fighters
--past, present, and future--
this work is respectfully
dedicated



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

"Mosh Pit Control" exhibition's diagram



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 reinterpretation 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.



Exhibition view of "Mosh Pit Control" at Galleria Raucci/Santamaria Napoli
2010

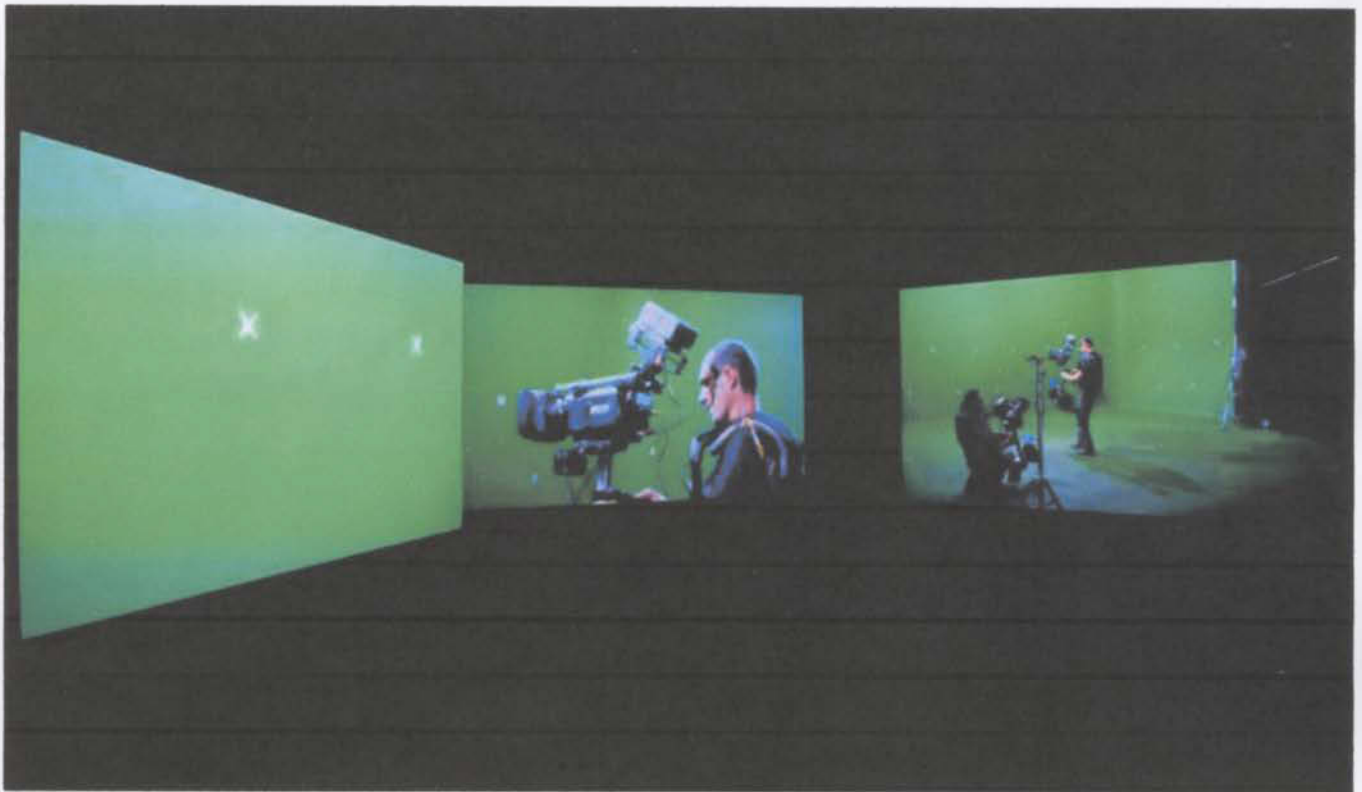


*Exhibition view of "Mosh Pit Control" at Galleria Raucci/Santamaria Napoli
2010*



Fallen the flags from the poles, and reduced that to an empty simulacra. - The image that the flags conventionally represent, and the social thrust of a picket, going to disappear. There is left only the authoritarian presence of the statement of identity in a post-ideologic historical time where any attempt to define a political framework is reduced to a mere compromise.

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



"We are Making History" is a three-channel video in which the main subject is a Chroma Key-equipped film studio. Chroma Key is one of the technologies used to produce virtual backgrounds, where subjects and objects are placed subsequently to the actual film shoot (in technical jargon this action is called "break-through"). The video console interprets the key color as "transparent". The Chroma Key works as a "Tabula Rasa" in which everything can be recreated, and it is nowadays amongst the most widely used digital technologies to generate films low in narrative content but high special effects, enabling it to attract large crowds at the box office. The "green wall" is widely used by television newscasts, information programmes and everything that is generally defined broadcasting, the ease and speed with which subjects are placed in virtual environments has made it one of the most popular technologies currently available.

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 well-known trick behind the trick.

Potentially the viewers will not be made to face the artificial and reconstructed image but 'the image for what it is', in what is now perceived as the standard definition of digital cinema and in front of those critical steps, of the shooting plans such as backstage or at least the productive rhetoric itself.

The long-takes that characterize the video retrace autoptically one of the reels of Alfred Hitchcock's Rope, a well-known film entirely shot with this particular technique which almost totally cancels the editing, surpassing the outdated discourse suggested since Ejzenstejn about editing issues, in favor of the idea of how reality itself is no longer necessary to the narrative of any sort of story or documentation.

We Are Making History is the motto with which children played on the idea of historicizing the present during Obama's candidacy for the recent elections, whilst "We Are Making History" could also be sarcastically intended as "actual construction" of their own reality.

We Are Making History 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.

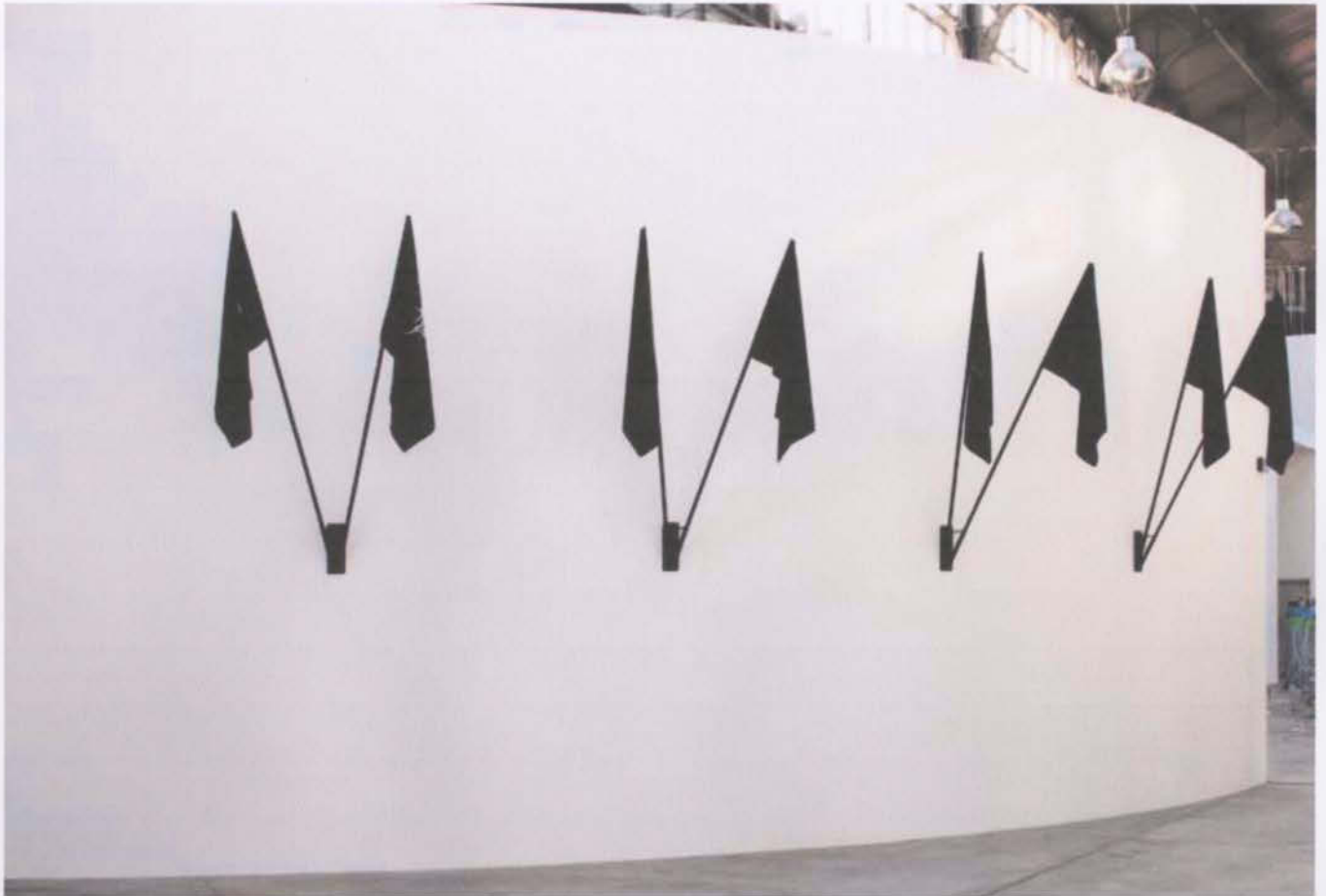
*Danilo Correale, We are making history, 2010
Three-channel video installation, 4K on BlueRay, 11' min, sound.*



Most of the most well known picture of the last century has been taken (or set up) with the specific intent to represent facts. There's instead a main social act in photography, the very moment of the shoot, it's actually a true censure or a loss for the photographer, a kind of gift, the act of shooting is literally a self-become blind in order to borrow an image to the sensible material (the film then the history) instead of his own memory.

*Untitled 2010 - lambda print glued on aluminium - 5 parts
work - 95x78 cm - 100x126,5 cm
- 46x65 cm - 108x74,5 cm - 52x55 cm*

*Untitled 2010 - lambda print glued on aluminium
7 parts work: 85,5X75,3 cm 85,7X72,6 cm - 75,7X55,7 cm - 65,7X98,8 cm -
65,5X69,5 cm - 105,5X81,7 cm - 65,5X56,5 cm*



Black metal band logos are printed on the flags, yet instead of the band's name, what lies under this encrypted aesthetic are some well know and hyper mediatized financial terms as : NASDAQ - Affiliate Corporation - Debt Swap - Fund Switching - Repo rate - Adjustable-Rate mortgage (ARM) and so forth.

The Black Metal typography used to represent these terms, derives from a number of references related to the Metal scene, yet the scale of the context is expanded and the dramatized perception of the evil augmented through the subcultural Metal context.

The Financial terms often used to define financial processes in detail (and in particular the actual financial crisis) are structured around the idea of NOT -being understandable for the larger part of the world population, similarly, metal logos, are an un-performative system that just appears to be open for the comprehension but is in fact totally autoreferential.

*Danilo Correale, Untitled, 2010
Mixed Media, Flags (selection of 8)
Exibithion view at Le Magasin, Grenoble FR*



Dear Mr. Correale

Regards your request
your request cannot
account with Cayman
As regards to the sum
I dare I say it is in the v

With the sincere hope
wish you a pleasant c



Picking Bananas

President and Chief Executive
Cayman National Corporation Ltd.

form you that
ed to open an

k, Mr. Correale,

he future I do

urs Faithfully

[Signature]

Customer Service Centres

Grand Cayman
201-224-4444 (Cayman) / 1-800-444-4444 (USA & Canada)
Georgetown, Guyana
592-622-2222 (Guyana) / 1-800-444-4444 (USA & Canada)
Kingman Reef
1-800-444-4444 (USA & Canada)

*I've been Invited for a group show where the production's budget was about 25euro for each artist. I asked them if this amount were included or excluded VAT, the answer was included VAT. so Five euro would be for Taxes.
I really didn't want to cut this 20% from my budget , and the only solution seem be having an account in a fiscal paradise.
Wich more iconic of the Cayman Island ?
So I pushing hard the Cayman National Bank to open me an account with the 25euro amount, and after a long process of chatting and mailing I receive the letter below.
In it the Cayman NAtional Bank roughly said, that the 25euro match nearly the average of a local Banana's picker.*



Negative Trend / Trace N°1 - 2010
(190 x 290 / Squeezer ink on Golden Emergency Blanket Foil)



This project should be seen as my personal sourcebook, divided in chapters and unfolded in sixteenths as just before to being cut for become a book. The chapters are: -Barricades – Cheating and Gambling – Iconoclasm - 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), 2009
Naples, Circolo Artistico Politecnico

(C. Print on paper, halogen lamp, tripod, wood, glass)



In this work I used archive magazine's pictures and found educational footage centered on youth and its rebellion needs – above all, this materials seems to reflect a mostly a catalogue of re-enactments, the idea itself of 'breaking the rules' no longer originated from an actual social or cultural need, but nothing more than a specific reaction to such fictional representation as necessary emulation. An answer 'against' the problems portrayed by those films' actors, of which these answers themselves are but metonymies.

'Vandals' and Vandalism Act 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, holding a hammer are 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.

Untitled "They made me do It" - 2010
 255 x 195 c.a. 60x80 each - C.print on paper, framed
 16mm Video Footage on DVD - archive photo 30x40 Framed



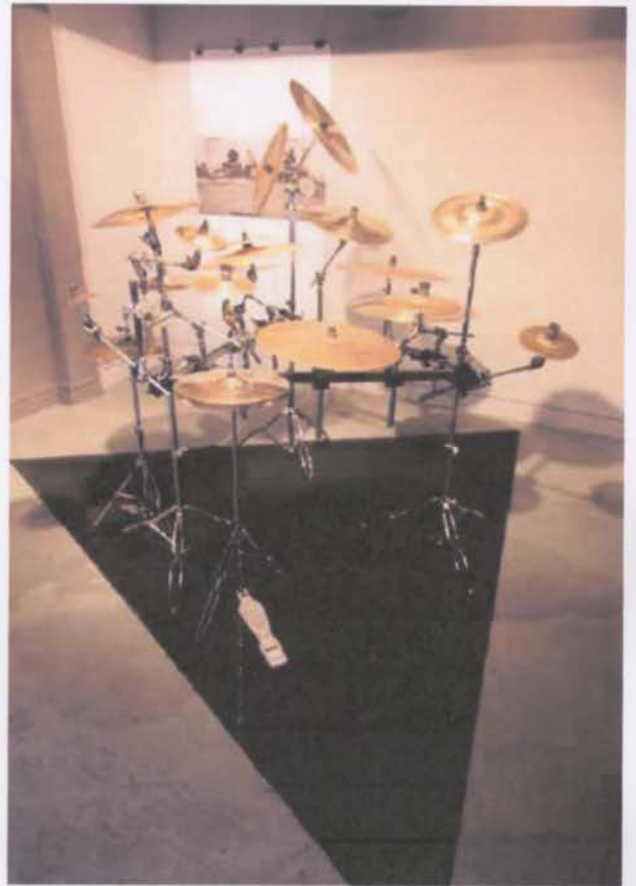
Above Every Suspicion (Installation view), 2010
Berlin, Maribel Lopez Gallery
(Pigment Print on archive paper, glass, wood)



Every cultural moment has a sound, a distinctive and symbolic echo: a redundancy drawn out on time by documents, tales, images. The study of those documents often enables the analysis and reconstruction of those significant moments that makes up to our stratified and complicated cultural past. The Turkish historical tradition of cymbals' manufacture, 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. (...) The production process of Agop Cymbal has never changed since the time of the Ottoman Empire. Surviving to the industrial revolution, their technique has remained the same; the art of making cymbals has never changed and the sound, as a matter of the fact, is in somehow the same of the instruments that we could hear years ago. (..)

The Istanbul Symphony (installation view), 2009
Napoli, MADRE
(Glass, archive docs, plexyglass, mixed)

The Istanbul Symphony (performance), 2009
Napoli, MADRE



The Istanbul Symphony (performance), 2009
Istanbul, PIST

The Istanbul Symphony (installation view), 2009
Istanbul, PIST
(Glass, archive docs, plexyglass, mixed)



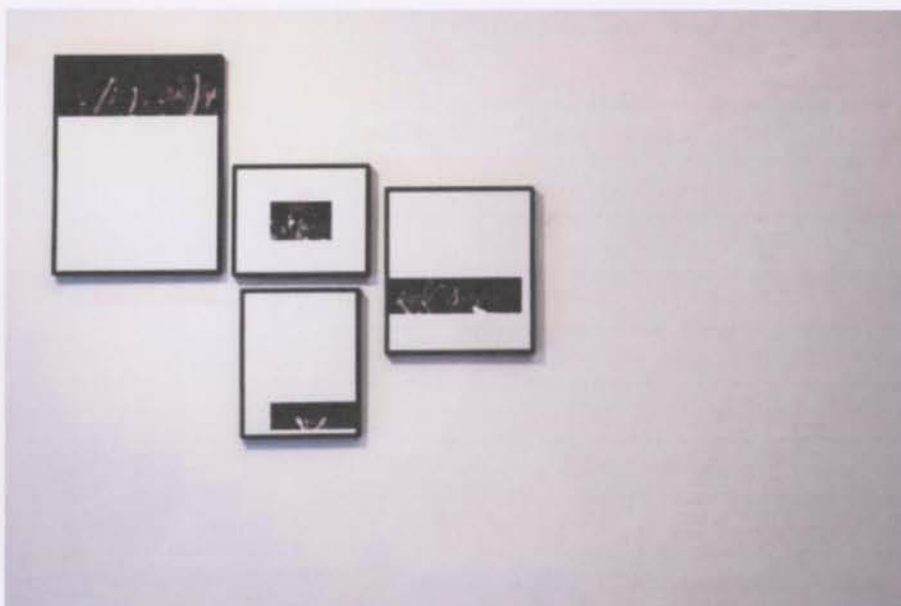
The art of Turkish cymbal making dates back to the 16th century; the time of the Ottoman Empire. The very first cymbals manufactured in Turkey were actually bells, created for the use in churches. Later on, as the story goes, cymbals were produced for the Ottoman Army band. In 20th century, it had become a well-known fact that Istanbul, Turkey had evolved into the cymbal making capital of the world. Generations of master cymbal smiths developed, refined and redefined this art in their endless search for perfection. They formulated the most musical alloy, developed and tested hand crafted methods which have been used for centuries. As the 20th century drew towards its close, the traditional Turkish method for hand crafting cymbals had all but been abandoned due to the efficiencies and mass production facility provided by machines. In 1980, the very first Istanbul Cymbals began to enter the market place and the drummers around the world took notice immediately. What they heard and what they saw was the work of our founder, Agop Tomurcuk, who had been developing his skills since the age of 9 and had worked at the original K factory in Istanbul as the foreman until the factory's closure in 1978. He started this new venture in 1980, with his partner Mehmet Tamdeger under the name 'Zilciler'. Shortly thereafter, the legendary name Istanbul was founded. In the following years, the name of the brand; 'Istanbul Cymbals' became glorious for creating those unique and classic sounds. During those years, we also developed many completely original, inimitable, cutting-edge designs, while we were still employing the traditional methods. Many of these inventive designs are in our production-line today, such as Turk, Sultan, Vezir, Empire, Ottoman and Pasha. In 1996 Agop Tomurcuk passed away prematurely because of a tragic accident. At this point the company was being pulled in two separate directions. It was determined that the company must be split. Agop's sons; Arman and Sarkis continued their way by following the footsteps of their father and Mehmet was free to run his own separate company as he saw fit. Arman and Sarkis Tomurcuk were ready to bring their own fresh ideas by using their experience which they had gained in many years in the business, while they were still being loyal to the tradition. Both companies would have had the benefit of the well-respected 'Istanbul' name but it was. Every cultural moment has a sound, a distinctive and symbolic echo: a redundancy drawn out on time by documents, tales, images. The study of those documents often enables the analysis and reconstruction of those significant moments that makes up to our stratified and complicated cultural past. The Turkish historical tradition of cymbals' manufacture, made by part of the Armenian minority and used by military bands during the Ottoman Empire.

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Untitled (installation view), 2009
-Antipop, Alessandro De March, Milano
(C-Print on Paper, Framed, 500 Offsets Prints)



Untitled from HowMuchArtCanYouTake? (installation view), 2009
Genova, CHAN - Contemporary Art Association
(C. Print on PVC)

How Much Art Can You Take
*
Solo Show



Untitled from HowMuchArtCanYouTake? (Banner), 2009
Genova, CHAN - Contemporary Art Association
(C. Print on PVC)



Public Project from *HowMuchArtCanYouTake?* (street view), 2009
Genova

(C. Print on blueback paper)



Celebration non è Disneyland, ma sembra esserlo. Costruita ai confini del mondo di Disney ad Orlando, e giusto sull'altra sponda dell'autostrada che collega i vari parchi e la Disney Downtown, Celebration prende il posto nello sconfinato territorio disneyano. Ovviamente questo piccolo appezzamento di paradiso non è alla portata di tutti. Anziani, pensionati o famiglie facoltose compongono la cittadinanza di Celebration; non sono tantissimi gli adolescenti, nonostante le sedi distaccate di college e università, sembra ci sia (verificabile nelle analisi statistiche) una fuga degli adolescenti, e sembra che gli adulti che vi abitano non siano nient'altro che affetti dalla sindrome di Peter Pan. Celebration può essere quindi la scelta migliore, sensata, per far crescere i propri figli, su un territorio come quello di Orlando. Ma questa scelta, col senno di poi, seppur saggia, può realmente permettere la crescita di una nuova generazione capace di distinguere il reale da una finzione o da una messa in scena?

Celebration è un set cinematografico: luce e colori pastello non possono che rimandarci al Truman Show.

Tutto quello che si trova a Celebration sembra più reale del reale, dai golf club al semplice ufficio delle poste, dalle caselle della posta alle tende delle case, così come la strana conformazione degli alberi.

Tutto questo eccesso di iperrealità porta a guardare Celebration con stupore e curiosità, chiedendosi soprattutto quale sia la visione della realtà per chi vive realmente lì. L'ufficio postale è troppo ufficio postale, è l'immagine che un bambino delle prime classi elementari può disegnare di un ufficio postale, così come le case, i garage e la città stessa. La sensazione è che tutti a Celebration siano comparse, le poche persone che sono in strada, si intende, sembrano recitare perfettamente il loro ruolo, sorridendo salutando e mostrandosi disponibili.

Un luogo che di per sé sembra nato come set cinematografico ma dove invece si svolge una vita reale o pseudo tale. Le persone che vi vivono sono reali, e vivono nel sogno di una città che si avvicina molto all'ideale di città perfetta.

Guardare Celebration non è un compito semplice, per il semplice motivo che tutta la città è costruita in modo da poterla osservare unicamente da una sua facciata. Così come ogni casa di Celebration ha un suo spazio, un'area privata non solo di verde ma anche nel cono ottico, la soluzione unica per osservare Celebration è osservarla sulle due dimensioni,

frontalmente. Tutto appare immobile, poche persone, silenzio, poche macchine, anche gli alberi e la loro risposta al vento sembra essere innaturale, o è semplicemente l'unica cosa naturale in un luogo di finzione e quindi la percepiamo come tale.

Una fotografia, una camera fissa, animata unicamente dallo scorrere del tempo dove tutto rimane piatto è il modo in cui la città di Celebration può essere rappresentata, un unico e ampio campionario di soluzioni abitative profondamente diverse ma terribilmente uguali, seguendo uno schema rigido il lavoro è realizzato senza sovrastrutturare il racconto in un luogo che fondamentalmente ha poco da raccontare. E' la storia sociale che ha prodotto quell luogo come ultimo punto di fuga, non trovando soluzioni ma salendo su un piano la quale unica risposta è stata quello del creare una barriera estetica e visiva nei confronti della realtà contemporanea della metropoli.

Still from *Celebration*, 2009
(HD DVD Video)



Revolution is..., 2008
(Offset print on blueback paper, backpack)



Still from *Streaming City - Orlando*, 2009
(HD DVD Video)

Goodbye My Darling
Solo Show



Goodbye My Darling (Installation view), 2008
Napoli, Galleria Franco Riccardo
(Wallpaintg, photo C. print on cotton paper)



Goodbye My Darling (Installation view), 2008
 Napoli, Galleria Franco Riccardo
 (Lambda print, Diasec;
 100 watercolours and pencil on paper, wood panels, wallpaper)

PHOTOGRAPHIC PROJECT
2006/08



Untitled from *This Is Not Disneyland*, 2008
(C.Print on archive paper)



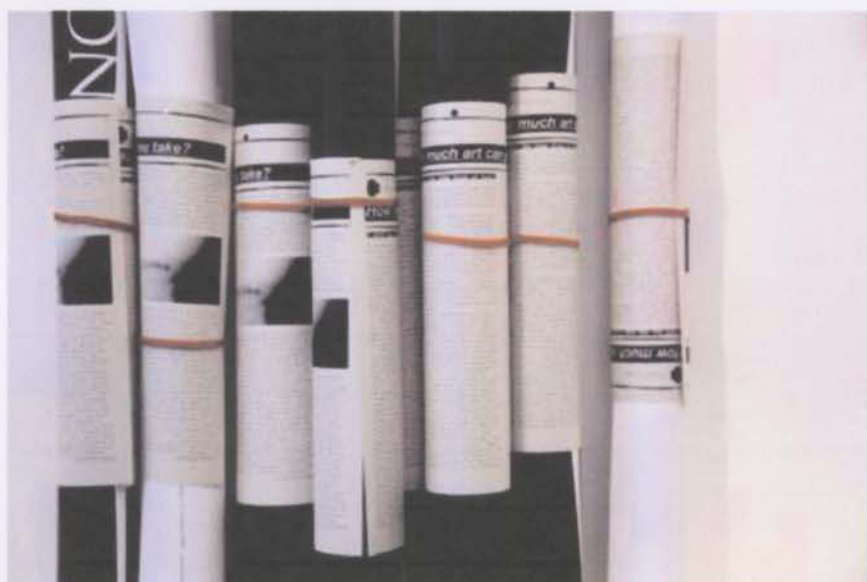
Ecotone 1, Ecotone 2, Ecotone 3 2007/08
(Lambda Print, diasec)
130X170 cm

Ecotone 4, Ecotone 5, Ecotone 6 2007/08
(Lambda Print, diasec)
130X170 cm





EDITORIAL PROJECTS
2008/10



Edition Posters and publication from *HowMuchArtCanYouTake?*, 2009
 Genova, CHAN - Contemporary Art Association
 (C. Print)



The Istanbul Symphony, 2009
(Dvd Video of the performance)
Graphic project edition of 100 in collaboration with Chiara Figone



Give And Take
Published on the occasion of the Advanced Course of Visual Arts Fondazione A.Ratti by
MOUSSE
The Best Disaster Movie Ever Made - Text By D.Correale, K. Ikegami, W.B.Smiths

"Interferenze", cur. by P. De Gregorio, Bonico, Avellino, I
 "L'esercizio della memoria", Basiliche paleocristiane, Cimitile, I
 "Urgent", Castello Aragonese, Acropoli, Salerno e Napoli, I
 "L'immaginario Precipitato", Castel dell'Ovo, Napoli, I

RESIDENCES/ WORKSHOP

2011 AIR, Antwerpen
 2010 Ratti Foundation, visiting professor Hans Haacke, Como, I.
 2009 Spring residence guest teacher Peter Friedl, Fond. Spinola Banna, Poirino, I
 2008 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 Kortun, NABA, Milano, I
 Workshop, Carlos Garaicoa workshop for Isolartcenter, Milano, I
 Manufatto InSitu 2008, Residence Program Guest Artist M. Airo, Parco dell'Arte Cancelli di Foligno, Perugia, I
 2007
 Master Special Effect, Videocentro Accademia di Belle Arti,Terni, I
 2005
 Stop Motion & Puppet animation Workshop, Jurgen Kling Studio, Gelnhausen, D

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 "Blind Mirror", text by E. Viola, Flash Art, n. 283, may 2010.
 "Opere sull'etica di visione e sguardo", text by R. Caragliano, La Repubblica, 26 April 2010.
 "Il doppio sogno dell'arte da Raucci/Santamaria", text by A. Tolve, tekmedia.com, april 2010.
 "James Yamada/Blind Mirror", text by D. Gianquinto, Exibart.com, april 2010.
 "James Yamada e Blind Mirror", text by M.T. Annarumma, moonbow.it, april 2010.
 "Illusioni d'immagine nel contemporaneo", text by G. Salzano, Il Roma, 7 april 2010.
 "Street Wise", text by C. Drake, artforum.com, march 2010.
 "Il binomio natura-cultura e gli sguardi oltre lo specchio", text by D. Ricci, Il Mattino, Naples, 27
 "La Decompressione dell'archivio", text by M. Lucchetti, Flash Art n. 280 february/april 2010.
 "Introducing", text by Roberta Tenconi, Mousse Magazine n. 22 january 2010
 2009 "Memories" Text by Danilo Correale, cat "Memories" Exhibition, NA
 "How much art can you take?", cat. Chanarte exhibition, texts by F. Boenzi and M. Casari, Genova, october
 "Danilo Correale", Arte&Critica, Text by Maria Giovanna Mancini
 "Danilo Correale", text by A. Pepe, exhibart.com, october 2009.
 "Emerging Talents", Text by Luca Cerizza, cat. "Emerging Talents" Exhibition, Palazzo Strozzi, FI
 "Aperto per arte, la notte delle gallerie", La Repubblica, Genova, 1 october 2009.
 "Transit 2", text by G. Sedia, exhibart.com, july 209.
 "Madre i numeri di Correale", text by E. Oreto, La Repubblica, Naples, 8 july 2009.
 "Il cimbalo turco risveglia Napoli", text by G. Salzano, Il Roma, Naples, 8 july 2009.
 2008 "Galleria Giardino e progetto 12x12 obiettivo giovani", text by E. Oreto, La Repubblica, Naples, 3
 december 2008.
 "Danilo Correale", cat Cairo Art Pirze, text by J. Draganovic, Milan, october 2008.
 "Nothing to see here # 0", cat. workshop Accademia Belle Arti di Milano, project by F. Jodice,
 july/september 2008.
 "Danilo Correale", text by F. Marino, Segno, n. 220 july/september 2008.
 "Paesaggi mentali sul lido di Bagnoli", text by E. Oreto, La Repubblica, Naples, 23 july 2008.
 "BiancoValente e Danilo Correale", text by D. Bernacchioni, artelabonline.com, 18 july 2008.
 "Danilo Correale", text by S. Saccone, Titolo, spring/summer 2008.
 "Danilo Correale", text by S. Barucco, Arte e Critica, n. 55 june/august 2008.
 "Danilo Correale", text by E. Viola, Flash Art, Milan, n. 270 june/july 2008.
 "Traduzione in mostra e un tabloid su Napoli", La Repubblica, Naples, 18 june 2008.
 "Lezione da artisti con collettiva", La Repubblica, Naples, 25 june 2008.
 "Ricerca espressiva sull'orlo dell'abisso: Danilo Correale tra fotografia e pittura", text by A. Pepe, Il Roma, Naples, 22 april 2008.
 "Danilo Correale", text by N. Morelli, artkey.com, april 2008.
 "Danilo Correale", text by M. de Falco, exhibart.com, march 2008..
 "Petrolio e immagine addio. Correale legge la crisi Usa", La Repubblica, Naples, 26 march 2008.
 2007 "Giovani artisti da Napoli e dalla Campania", text by A. Spinelli, Segno, n. 216 november/december 2007.
 2006 "Correale, debutto con prati volanti e scritte al neon", text by S. Cervasio, La Repubblica, Naples, 25
 october
 2006 "Danilo Correale", text by A. Pepe, exhibart.com, october 2006.
 2005 "All'Accademia di Belle Arti i lavori di Danilo Correale", La Repubblica, Naples, 23 november 2005.
 "A casa dell'artista atelier porte aperte", text by T. Cozzi, La Repubblica, Naples, 15 december 2005.

danilo.correale@gmail.com