

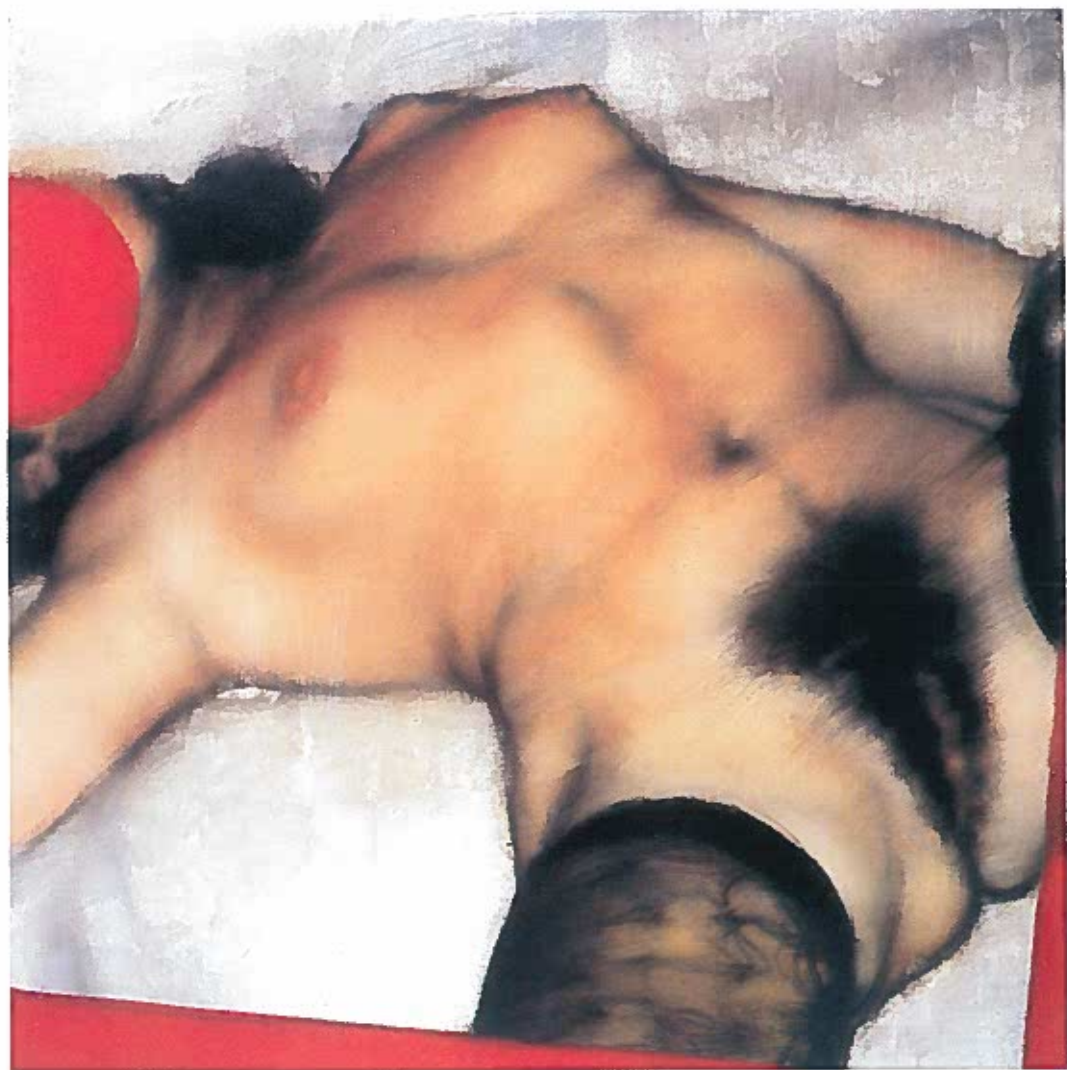
D A N I E L E G A L L I A N O



L A F I N D U M O N D E

D A N I E L E G A L L I A N O

L A F I N D U M O N D E







FOR
AVOIDING

TO FALL

A SLEEP





















BABE,
YOU
GOT



ROTTEN

GROWIN' UP



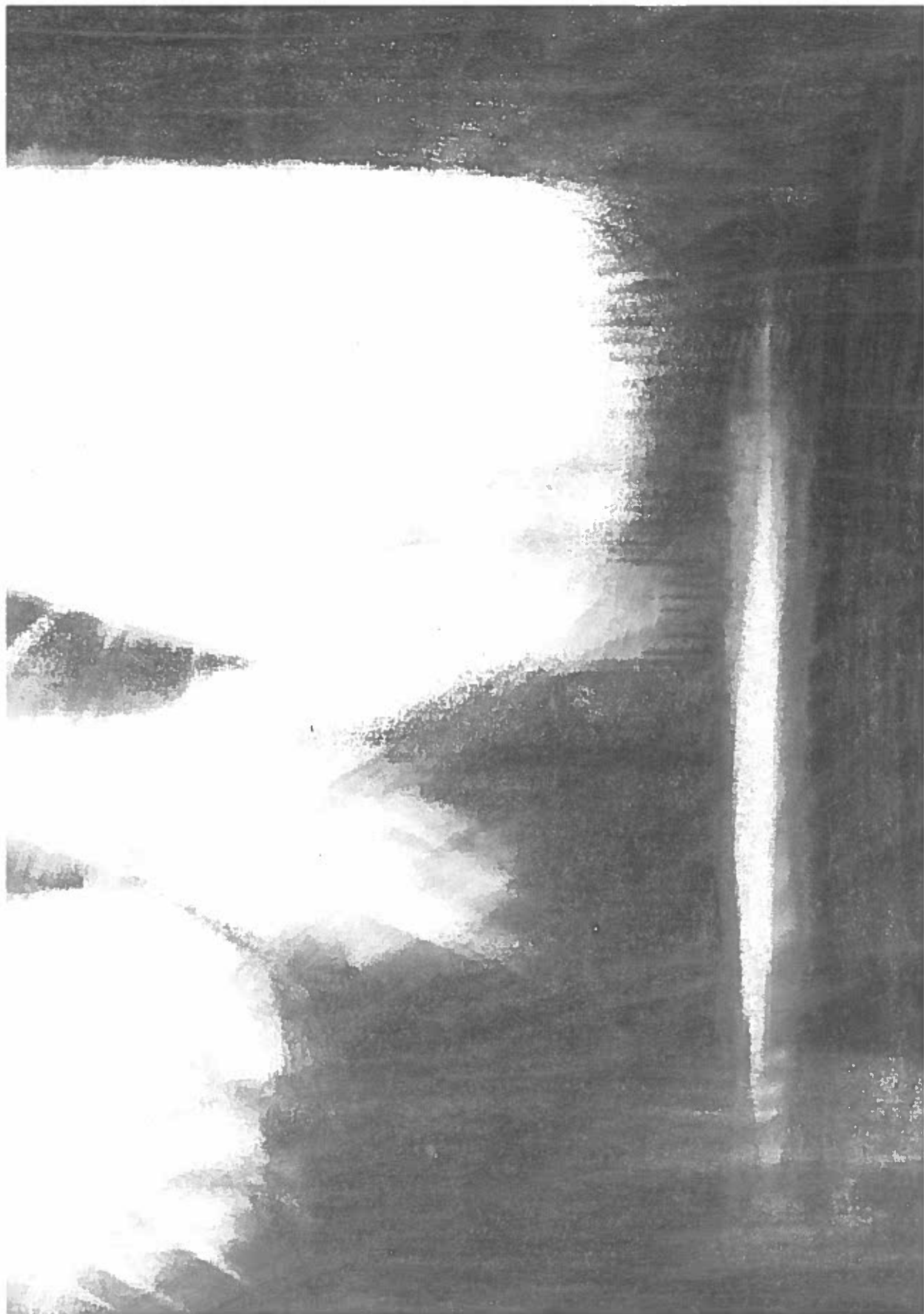
























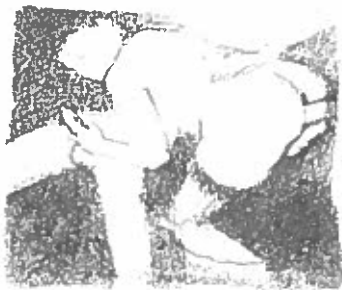








WE ARE NOT
SINNERS
BECAUSE WE SIN
WE SIN BECAUSE
WE ARE SINNERS













Equivalences

The Art of Daniele Galliano

Prosthetic Realism. Proxemic Agency. Frozen Time. Degrees of Amnesia: late 20th Century conceptual realism? A list of names, some relevant as core sources, some as contextual agents: (fill in the blanks)... A series of tenuous observations... A list of associative images, some that offer a conceptual backdrop, others that become relevant only if they are viewed both as precedents and antecedents. Visual ecology, I think, is the common denominator linking all these blank spaces, names that I have withheld. Spaces left open for further examination. Names at the edge of thought. Just beyond recall. Particles of meaning, waves of thought, blurred immediate recall. Visual recoil. The elements of the work reduced to a placid feeling of surveillance - anxiety in the camera, ennui in the observer. Your eyes, absent minded, looking out. These things I leave open, with a hint of why they are referenced...

<Situation/Signification> Sometimes imagery, whether it is presented on canvas or seen as a series of repeated stills (tv, Cd-Roms, movies, etc.), has a way of evoking what some theorists like to call a "kinedramatic" imaginal response. Sometimes they leave a blank space that memory later gives meaning to. Somtimes they have an immediate, visceral effect. Angles of incidence leave paths of thought unresolved, a high resolution photo frame-capture, still life, "nature-morte." What is the point? Once again, we are presented with a series of images - Galliano's work, like a blank page, what Barthes would call "écriture degree zero" but using silent, blurred, photo-realism, embodies these questions. He creates faces with no names, portraits with no specific context, situations captured with the detached eye of an observer with no emotion. His images, no matter how banal, or completely without "meaning" or surface symbolism, still draw us into their depths - but only to leave us with our own field of symbolic representation. Visual ecology, amongst many other things, seems to be the overriding motif.... A struggle to fix in memory the many voids left in your mind - blank amnesia, absence of feeling, the emptiness of a one nite stand.

...Like Alexis Rockman, amongst many others, visual systems ecology/reflection of environment, but what photo-realism are we seeing? The ecology of nightclubs, urban noir - the anonymous actions of the typical urban resident seen from many different angles - some not even human... Common themes shared by everything from hip-hop's sense of "keeping it real" to critics like Hal Foster and Jean Baudrillard's fascination with hyper-

reality as a system that has inherited the Frankfurt Schools axiom of "exchange value overcoming use value" as a core idea. Why the return to realism? What philosophical ideas underly this transition/reduction? We've already seen a century of Surrealism, a century of l'art brut, a century of arte pauvre, a century of impressions/expressions - the sense is that painting from the exhaustion of the subject... What we see with Galliano's work is that the entire urban spectrum of relations has become the subject - but his images are sometimes of the country, sometimes of the sky, sometimes of the intimate details of human everyday existence - from the vantage point of an out of focus camera, a roving disembodied, yet strangely corporeal, sensuous, all inclusive gaze. It is neither fixed nor fluid, but an indeterminate scenario staged for the people who inhabit the spaces Galliano depicts. This has been the century of urban alienation, a period in which the bulk of human life and thought revolves around and through the filter of urban drift. Perhaps after all this time, painting has decided to engage the world that it derives its core values from - the urban landscape (at this point it can be a field of grass in the country and still be a referent to the urban system of mythology - that is how densely the system of poetic equivalences in modern perception has become - "the death of nature" as some critics like to call it). The place Galliano describes, Sphinx like, can only, like this essay, hint at questions, the answers remain oblique, out off the edge of perception, a place always at the corner of your eye, just beyond the range of things portrayed. And now, a loop, a recall of the elements that began the essay, an invocation of repetition. Anything else would be, well, banal.

Prosthetic Realism. Proxemic Agency. Frozen Time. Degrees of Amnesia: late 20th Century conceptual realism? A list of names, some relevant as core sources, some a contextual agents: (fill in the blank). A list of associative images, some that offer a conceptual backdrop, others become relevant only if they are viewed both as precedent and antecedents. Visual ecology, I think, is the common denominator linking all these blank spaces, names that I have withheld. Spaces left open for further examination, names at the edge of thought, just beyond recall. Particles of meaning, waves of thought, pulses, your eyes, absent minded, looking out. These things I leave open, with a hint of why they are referenced... angles of incidence.

<Situation/Signification>

Paul D. Miller, a.k.a. Dj Spooky that Subliminal Kid,
Reykjavik, Iceland, 1998.

Daniele Galliano

Nal 1961 nasce a Pinerolo (Torino).
Vive e lavora a Torino.
*Was born in Pinerolo (Turin) in 1961.
Lives and works in Turin.*



Mostre personali. / *Solo exhibition.*

1998

Artiscope, Bruxelles

1997

Annina Nosei Gallery, New York
"Una terapia", Galleria In Arco, Torino
Arte Fiera, Bologna

1996

Studio Cannaviello, Milano
Abbazia di San Gregorio, Venezia (cat. testo Carlo Monzino)
"Partito preso", Galleria Nazionale d'Arte Moderna, Roma
Arte Fiera, Bologna (cat. testi Luca Beatrice & Cristiana Perrella, Alessandro Riva, Nicoletta Polledro)
Annina Nosei Gallery, New York (cat. testi Paolina Weber, Luca Beatrice & Cristiana Perrella)

1994

"Narcotica frenetica, maniosa eccitante", Galleria In Arco, Torino (cat. testo Demetrio Paparoni)
"Atti osceni, fatti criminali", Galleria Il Ponte, Roma
Studio Cannaviello, Milano (cat. testi Luigi Meneghelli, Luca Beatrice, Luisa Perlo)

1993

Galleria La Giarina, Verona

1992

"Mal d'Africa", Galleria In Arco, Torino (cat. testo Cristiana Perrella)
ES Galleria d'Arte, Pinerolo (Torino) (cat. testi Luca Beatrice, Francesco Poli)
Unione Culturale, Torino



Principali mostre collettive. / *Selected group exhibitions.*

1998

"Raconte-moi une histoire: la narration dans la peinture et la photographie contemporaines", Le Magasin, Grenoble
"Artenergie", Palazzo Corsini, Firenze

1997

"Preview '98", Weinstein Gallery, Minneapolis
"Dall'Italia", Galerie Haus Schneider, Ettlingen/Karlsruhe
"Gattopardi", Pinacoteca Comunale, Capo d'Orlando (Messina) (cat. testo Luca Beatrice)
"Locus Amoenus", Palazzo canalis, Cumiana (Torino) (cat. testo Francesca Comisso)
"Il tricolore pensato", Museo del Risorgimento, Torino (cat. testo Paolo Levi)
"Pensieri scritti a colori", Salone del Libro, Torino
"Art '97", Chicago

1996

"Collezionismo a Torino", Castello di Rivoli (Torino) (cat. AAVV)
"La giovane figurazione italiana", la Posteria, Milano - Tour Fromage, Aosta
"Antologia", Spazio Herno - Galleria In Arco, Torino, Trevi Flash Art Museum, Trevi (Perugia) (cat. testo Luca Beatrice)
"XII Quadriennale d'Arte", palazzo delle Esposizioni, Roma (cat. AAVV)
"Giro d'Italia dell'Arte: Torino", Galleria l'Attico, Roma
"Martiri e santi", Galleria l'Attico, Roma (cat. testo Cristiana Perrella)
"Pittura", Castello di Rivara (Torino) (cat. testi Paolo Fossati, Ursula Truebenbach)

1995

"Dodici pittori italiani", Spazio Herno - Galleria In Arco, Torino (cat. testi Luca Beatrice, Cristiana Perrella)
"Venti avventurosi", Artiscopie, Bruxelles
"M.A.P.P.", ex ospedale Paolo Pini, Milano (cat. AAVV)
"Donne", Galleria Dina Carola, Napoli
"Estetica del delitto", Sergio Tossi Arte Contemporanea (cat. testi Luca Beatrice & Cristiana Perrella)
"Proposte X", Chiostro di San Filippo, Torino (cat. testo Riccardo Passoni)
"Il rock è duro 3", Autorimessa, Roma
"Cambio di guardia", Studio Cannaviello, Milano (cat. Enzo Cannaviello)

1994

"Shape Your Body", Galleria La Giarina, Verona (cat. testo Luigi Meneghelli)
"Il rock è duro 2", Sergio Tossi Arte Contemporanea, Prato

1993

"La linea dell'immagine. Carte di pittura italiana.", Chiostro di S. Antonio, Ceppaloni (Benevento), Piano Nobile, Perugia (cat. testi Luca Beatrice, Cristiana Perrella)
"Segni e disegni", Galerie Analix, Ginevra - Galleria In Arco, Torino - Loft, Valdagno (Vicenza) - Galleria Margiacchi, Arezzo (cat. testo Gianni Romano)
"Il rock è duro", Centro Santandrea, Savona
"667 km tra Roma e Torino", Galleria Cavellini, Brescia (cat. testi Luca Beatrice, Cristiana Perrella)

List of works (oil on canvas)

Cover	Untitled , 1996	- cm 30x40
page 5	La fin du monde , 1997	- cm 40x40
7	Untitled , 1997	- cm 50x70
9	"	- cm 10x10, 24x24, 25x35
11	"	- cm 20x20
13	"	- cm 50x70
15	"	- cm 60x60
17	"	- cm 70x50
19	Triptych , 1997	- cm 30x70
21	Untitled , 1997	- cm 40x50
23	"	- cm 40x30
27	"	- cm 40x50
29	"	- cm 50x70
31	"	- cm 100x70
33	"	- cm 80x80
35	"	- cm 50x140
37	"	- cm 30x40
39	"	- cm 30x40

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