

Daniele Galliano

Right now

Curated by Alessandro Romanini

Opening: Saturday August 20th, 7pm

20.08.2022-24.09.2022

Galleria Giovanni Bonelli in Pietrasanta is pleased to present for the first time in its spaces the solo exhibition of Daniele Galliano (Pinerolo, 1961). Curated by Alessandro Romanini, the exhibition has its own interpretation in the title: *Right Now* -which is also the title of one of the great paintings exhibited-. The present locked in an instant recalls the lost moment of Cartier-Bresson, without aesthetic pretensions, but it is also a statement of intent on the type of observation that Galliano has been doing in his work for decades.

With his eye as a self-taught anthropologist, the artist stands on the edge of the flow of events and records with his camera in hand, attitudes, expressions, poses of a humanity that is at the same time individual and crowd -intended as a set of singularities that share a collective ritual and not as an indistinct mass. The result, visible in its different declinations in the paintings on display, are moments reworked through a painting deceptively rapid by rapid spatula strokes that tend to fade into the abstract approaching the work while recovering all the fullness of a real and incredibly penetrating look away from it.

In his larger works the figures seem almost cut out, as in a collage, and then put back together on the canvas, so strong is the desire of Galliano to characterize the individual attitudes so personal yet, for this very reason, universal.

In the work "Right Now", for example, the mountain that stands in the background, with few remnants of white snow, seems to bring within itself the nefarious echo -and current- of the events of these last months, yet the sky so blue - a blue that characterizes all the works of Galliano-a peaceful vision inviting us to dwell on the details: on the man wearing a shirt and sneakers that turns his back to the mountain and looks at his mobile phone -a real visual metaphor of our attitude towards nature- on the characters walking towards the left side of the picture, how they were walking towards a goal only partially revealed -the smaller figure seems to have a guitar in his arms, as if part of a concert, invisible yet evoked, while other characters, behind the first man on the right, are caught in swimsuit in a time of play as by snapshots on the beach. All in a kind of surreal time-space copresence yet plausible, which sums up a perfect glimpse of our present.

Like these "choral" narrations, which manage to have the same representative force even in the smallest formats -like the glimpses of the beaches, characterized by that same unmistakably blue sky- should be considered the other thematic, more intimate, as some scenes of smaller format where the subjects are as caught by surprise -when not spied- in moments of solitude in which they reveal simple yet universal gestures like a rest after a walk in the mountains -in the work "Beatitude"- or the incredible "Waiting for the man" which depicts a boy dressed as a man (shirt and dark trousers) who is caught playing -as if he had a hola hoop- out of an anonymous building, surmounted by the blue of the sky. The title in this case can give us the interpretative key of the surprise by the artist in

discovering how much joy and desire to play still persists in a young man when he is left to himself. The same intimate and not pornographic joy that is found in the poses and looks of the small "erotic" works, which close the exhibition. Even in this case the artist's interest is anthropological, emotional and devoided of judgment: his task is not to lay the foundations to judge but build an image that illustrates all the variations of the wonder of the human being in all his attitudes.

The ability of the artist-anthropologist to illustrate all the nuances of the soul and the behavioral aspects dulled by communicative mainstream is also due to an expressive language refined over the decades, the result of a wise re-elaboration of heterogeneous sources, such as cinema, literature, music, comics, clubbing culture and the underground and their harmonious integration.

Daniele Galliano (Pinerolo, 1961. Lives and works in Turin)

He made his debut on the art scene of Turin in the early 90s and already in 1996 he held his first solo exhibition at the Annina Nosei gallery in New York. In the same year he also held his solo exhibition at the National Gallery in Rome. He always figures on the border between several cultural worlds, he follows with passion cinema, literature, comics, music. Among the many collaborations with "parallel" realities to the art world we can remember: collaboration for two covers of Marlene Kunz in the late 90s; in 2003 the video of Subsonica "Dentro ai miei vuoti" is made entirely with his paintings; together with Davide Borsa he will create an animation film that will be shown in 2013 at GAM in Turin and at the Ljubljana Festival. In 2017 he will collaborate with Saturnino Celani for a live musical performance that will be also presented at the Triennale in Milan. His major solo exhibitions in galleries and public institutions include: Livingstone Gallery, Holland (2021; 2013; 2006); Italian Institute of Culture, Mexico City, Mexico (2018); Galleria In Arco, Turin (2017); Bad Trips, Kochi-Muziris Biennale, India (2016); GAM, Turin (2013); Esso Gallery, New York (2008). His works have been exhibited in numerous group exhibitions in prestigious national and international venues such as: Disturbing Narrative, The Parkview Museum, Singapore (2020); Contemporary Chaos, Vestfossen Kunstlaboratorium, Øvre Eiker, Oslo (2018); Bad Trips, Kochi-Muziris Biennale, India (2016); Biennale del disegno di Rimini, Rimini (2016); MART, Rovereto (2013); Galleria Nazionale di Arte Moderna (2011); 53* Biennale di Venezia, Padiglione Italia, Venezia (2009); 9° Biennale de La Habana, Wifredo Lam Art Center for Contemporary Arts, La Habana (2006); Fondazione Sandretto Re Rebaudengo, Torino (2005); Centro per l'Arte Contemporanea Luigi Pecci, Prato (2005).

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