

Giuseppe Gonella  
**ECHOES**  
Curated by Carlo Sala

October 27th – December 10th, 2022

On Thursday 27 October at 7.00 pm Echoes, a personal exhibition by Giuseppe Gonella (Motta di Livenza, 1984), curated by Carlo Sala, opens at the Galleria Giovanni Bonelli in Milan. On display over twenty works including paintings and works on paper, most of which unpublished conceived for the Milanese review.

The title, Echoes, metaphorically refers to the painter's pictorial trait made of vibrant brushstrokes, chromatic reverberations and tonal dissonances that contribute to giving shape to Gonella's personal figurative universe. The selection of works, which the artist has made for the most part in his Berlin studio, ideally opens with the large canvas *Simulacri* (2022) where a sort of library-archive can be seen depicted whose panels are like 'windows' on the world populated by objects and images that are the projection of desires or aspirations not yet realized.

The title also refers to the meaning of simulacra, understood as statues depicting the ancient divinities, to emphasize the importance and symbolic value of the objects that give shape to the domestic everyday life of each of us and that in recent years - marked by the digitization of life and social relationships accelerated by the Covid-19 epidemic - has profoundly changed.

Throughout the exhibition, a series of paintings flow through in which, within a predominance of black, luminous glimpses skilfully created by the artist appear: in *Night's light, body and turtle* (2021) a female figure wanders at night in a city with suspended and visionary contours. where strange elements like some small turtles appear. In *Mirror* (2021) the same nocturnal atmosphere is created through a particular black color that is the background to the features of a young woman inside a Berlin industrial building. In this painting there is a peculiar chromatic dimension played between darkness and sudden lights that reverberate in a mirroring surface, thus subverting the naturalistic vision of things.

In Gonella's paintings there is often a direct connection between the human figures represented and the context that surrounds them: in *Something like a flip to inside out your world between worlds* (2022) the human figure depicted is surrounded by a pictorial swirl that seems to evoke its inner states and tensions. For the painter, in fact, the landscape is often the expressive theater of a whole series of emotional motions such as the *Eclipse* canvas (2022) where the aerial point of view on the morphology of a city is the bearer of melancholy, nostalgic and perhaps uncertain feelings for the future.

Critical text: *Echoes*

The title of Giuseppe Gonella's new solo show in Milan (Motta di Livenza, 1984), *Echoes*, metaphorically refers to the painter's pictorial trait made up of vibrant brushstrokes, chromatic reverberations and tonal dissonances that contribute to giving shape to his personal figurative universe.

The canvas *Simulacri* (2022) leads the gaze into a sort of library-archive whose frames are like 'windows' on the world populated by objects and images that are the projection of desires or aspirations not yet realized, substantiated exclusively in the work. In this world, the painting refers to the notion of simulacrum understood as an appearance released from a specific reality; we are not faced with the negation of a model, because the figures imprinted on the canvas by the painter are the pretext for giving shape to instances and events that have yet to manifest themselves.

Secondly, the simulacra are understood as the ancient statues depicting divinities, to emphasize the importance and symbolic value of the objects that give shape to the domestic everyday life of each of us and that in recent years - marked by the digitization of life and social relations accelerated by the Covid-19 epidemic - has profoundly changed.

Some recent paintings by the artist are based on the predominance of black within which vivid glimmers of light appear: in *Night's light, body and turtle* (2021) a female figure wanders at night in a city with suspended and visionary contours where anything can happen and the boundary between reality and dream becomes blurred; the painted scene does not want to crystallize a precise moment, but to bring back the sensations of a hypothetical meeting of glances with the protagonist.

The nocturnal climate distorts the objective vision, alters the forms, leads to a climate made up of unexpected epiphanies and alienating elements. Among them a series of small turtles which, perhaps confused by the glow of the city, are no longer guided towards the sea by the moon and are found swallowed up in the urban streets. Within this tumult of shades and panels, hands appear that seem to want to help small animals, but rather than a narratively coherent occurrence they are the inner thought of the woman, thus creating a multiplication of temporally and spatially dissonant elements in the canvas.

In *Mirror* (2021) the same nocturnal atmosphere is created through a particular black color that is the background to the features of a young woman inside a Berlin industrial building. In this painting there is a peculiar chromatic dimension played between darkness and sudden lights that reverberate in a mirroring surface, thus subverting the naturalistic vision of things.

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Carlo Sala

Giuseppe Gonella (Motta di Livenza, 1984), lives and works in Berlin.

Among his main solo shows we remind: *Private Mythologies* (with Chiara Calore), Galleria Giovanni Bonelli, Pietrasanta (2021); *Artemis* Gallery, Lisboa (2021); *Chasing Lights*, Galleria Giovanni Bonelli, Milan (2017); *Dittico*, MAC Museo Arte Contemporanea, Lissone (2016); *Walking Home*, Magic Beans Gallery, Berlin (2016); *Mente Locale, L'atlante/Der Blitz*, MAG Galleria Civica G. Segantini, Arco (2015); *De aeterno reditu*, Egbert Baquè Contemporary Art, Berlino (2015); *Involved*, Galleria Giovanni Bonelli, Milan (2013); *No place left to hide*, Casa dei Carraresi, Treviso (2012); *Suspended oscillation*, Senart 284, New York (2011). Among his principal collective shows: *Danae Revisited*, Fondazione Francesco Fabbri, Pieve di Soligo (2021); *Sommer frische Kunst*, Bad Gastein (2017); *Praestigium/ Imago mundi*, Fondazione Sandretto Re Rebaudengo, Turin (2016); *Map of New Art/ Imago Mundi*, Luciano Benetton Collection, Fondazione Giorgio Cini, Venice (2016); *Intersections*, Egbert Baquè Contemporary Art, Berlin (2016); *XV. Premio Cairo*, Palazzo della Permanente, Milan (2014); *(S)innehalten. Sense(s)*, L'espace de l'espace HB55, Berlin (2014); *In absentia*, Correggio Museum - Palazzo dei Principi, Correggio (2014); *54. Venice Biennial*, Italian Pavillon at Palazzo delle esposizioni, Turin, (2011). Between 2005 and 2007 he exposed several times at Fondazione Bevilacqua La Masa in Venice and he won several prizes and an art residence.