

ARTFORUM

Dario Guccio

FEDERICO VAVASSORI

Via Privata Giovanni Ventura, 6

January 16, 2015–February 14, 2015

In the nine collage-based paintings on view, anthropomorphic and abstract pleather forms overlap, thrown together like layers of digital imagery, creating color contrasts that evoke the Fauves. The iconic power of these compositions derives not only from their diverging shapes and colors (blue, black, and white) but also from their arrangement in the gallery. The installation of these collages of leather fragments has been carefully conceived so that they appear suddenly and unexpectedly as the viewer moves through the space, thanks to several slightly oblique walls which meet to form unusual corners that create illusions and play with perspective.

For his solo show, Dario Guccio references artworks by Eugenio Barbieri, especially Barbieri's *Jazz*, *Chewing Gum*, *Evasion*, *Destruction*, 1967, whose title is almost identical to the exhibition's. Influenced by Barbieri's unrestrained use of line, Guccio attempts to allow himself a similar freedom, here by cutting out a flexible material like pleather but also by using a sewing machine to create seams that crisscross the overlapping pleather shapes. The results recall Mirò and Matisse and echo avant-garde movements. Sometimes the layered materials acquire a three-dimensionality that makes them almost bas-reliefs, though they're very much made with a pictorial sensibility that even harks back to Medieval artists such as Duccio di Buoninsegna or Antonio Canova, who used nails in his sculptures to individuate form and figure—a decision that perhaps inspired the enameled nails that tack down Guccio's silhouettes.

Translated from Italian by Marguerite Shore.



View of "Dario Guccio: Hammer, Chewing Gum, Evasion, Destruction," 2014–15.

— Marco Tagliafierro

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KALEIDOSCOPE

EXT WHAT'S NEXT 1

Looking forward to the season with collector and museum founder MICHAEL XUFU HUANG

This year, I look forward to an upcoming New Museum study trip to *OSLO*, Copenhagen and Stockholm—I'm so unfamiliar yet so excited with the Scandinavian art scene. I am also super excited that I will be speaking at Harvard China Forum!

Exhibitions I cannot wait to visit include: *PERFORMING FOR THE CAMERA* at Tate Modern, a comprehensive show of art photography for which I loaned one of my Amalia Ulman pieces; the first New York solo show of Italian artist *DARIO GUCCIO*, who practices a contemporary approach to Spatialism, to be held at Room East; *JACK MCGONVILLE*, one of my absolute favorite contemporary painters, showing at Modern Institute in Glasgow; *GAO FEI* at MoMa PS1, an important moment for Chinese contemporary art; *SEAN KELLY*'s upcoming presentation of *ILSE D'HOLLANDER*, an undiscovered talent from Belgium who committed suicide at the age of 29; and *SARAH MEYOHAS* at 303 Gallery, a super talented recent graduate from Yale MFA and one of my best friends. In terms of the art scene in China, I think the younger artists are really great and building an international presence. The ones I follow closely are *BODU YANG*, *YU HONGLEI*, *SONG TA*, *LIU HAN-CHIU* and *FIRENZE LAI*.

At *M WOODS*, our spring exhibition *ALL MEANS ARE SACRED*, opening in March, will experiment with the spirituality and timelessness in art by bringing together the contemporary and the ancient. I also worked with my good friend Eric Shiner, the director of the *ANDY WARHOL* Museum, to bring Warhol's first major solo exhibition in China to *M WOODS* later this year, and we are working on the revitalization of our current location and the possibility of opening a new space in the business district of Beijing.

Finally, I'm spearheading an art prize with *KALEIDOSCOPE* that will promote young international artists and put Beijing as an important dot on the art map.

#LEGALLYDRINKING
#OLYMPICS #XUFU



Michael XuFu Huang (Chinese, b.1984) is a leading new-generation collector of international

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L'UOMO VOGUE | News | La prima personale dell'artista Dario Guccio a Milano

La prima personale dell'artista Dario Guccio a Milano

La prima personale dell'artista Dario Guccio è ospitata dalla galleria Federico Vavassori

La galleria Federico Vavassori ospita la prima personale dell'artista Dario Guccio intitolata "Hammer, Chewingum, Evasion, Destruction".

Ci affidiamo alle parole dello stesso Dario Guccio, che spiegandoci la mostra, ci rivela la sua poetica: "Se la verità scientifica ci rivela che nell'universo siamo tutti separati da una superficie, confine oltre il quale esiste solo il vuoto, attraversarlo spinti dall'attrazione verso ciò che è composto dal nostro stesso confine è in se una delle poche armi con cui contrapporci alla solitudine dell'universo. Nella gioia del tocco, nel contatto degli esseri umani, attraverso gli strati della nostra pelle, le differenti temperature e le energie si diffondono fino a diventare percezione. In questo spazio, le forme di Hammer, Chewingum, Evasion, Destruction, aderiscono tra loro attraverso la stratificazione, in un dialogo diretto che sembra suggerire più che affermare. Sagome vicine come nell'istantanea di un'estate lontana, si osservano e si aspettano l'un l'altra; in una tensione che è attesa e speranza di un qualcosa che sembra stia per accadere, una propensione che invita a desiderare di allungare le braccia fino a toccare un sole nero, a suonare strumenti sconosciuti immaginando arti che non abbiamo, o non riusciamo ancora a capire. Nel contatto fra le pelli, che è evasione e distruzione come esistenza e trasformazione di noi stessi, nel loro sovrapporsi in totale contrapposizione con l'aumento di vuoto, attraverso punti di contatto forti che ricordano stelle, le singole entità si uniscono all'altra per creare una diversa visione, possibile solo attraverso la trasformazione di loro stesse."



La mostra sarà ospitata negli spazi espositivi della galleria dal 16 gennaio al 14 febbraio.

PUBBLICATO: 16 GENNAIO 2015 - 10:25

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KALEIDOSCOPE NEWS



Dario Guccio at Room East

Dario Guccio's first solo show at Room East comprises a series of identically shaped oval works made of cardboard fastened to wood panels, onto which he sews, glues and nails layers of bold-colored paper and faux skins fashioned into hand-cut silhouettes: plants, pregnant women, nocturnal deities, even the artist's own profile. While referencing precedents of Italian art ranging from Novecento Italiano to Lucio Fontana, the resulting works, at once stylized and insistently physical, belong squarely to a young generation of Italian artists eager to offset historical models with the languages of modern media.

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