

**PAOLO
BRAMBILLA**
SUPERHYPHENATION

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Galleria Massimodeluca
via Torino 105/Q
30172 Mestre-Venezia
+39 366 6875619
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c/o Out srl
via San Girolamo 30
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SUPERHYPHENATION
PAOLO BRAMBILLA

POPPOSITIONS
ART FAIR
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Catalogue curated by
Marina Bastianello

Project coordination
Marina Bastianello

Graphic design
Cristina Morandin

Copyediting
Eva Cenghiaro

**Press office
and communication**
CASADOROFUNGHER
Comunicazione

SUPERHYPHENATION

For a willingness to descend into that alien territory - where I will lead you - may reveal that the theoretical recognition of the split-space of enunciation may open the way to conceptualizing an international culture, based not on the exoticism of multiculturalism or the diversity of cultures, but on the inscription and articulation of culture's hybridity. To that end we should remember that it is the 'inter' - the cutting edge of translation and negation, the in-between space - that carries the meaning of culture.

Homi K. Bhabha, *The Location of Culture*, 1994

This body of works assumes diaspora as methodology of production. Every diaspora is the passage from unity to multiplicity. The dispersion of populations, information and cultures creates the fusion of the physical and the remote into a networked place that can be inhabited by multiple remote users simultaneously or asynchronously. In this scenario, relations - rather than history - constitute the premises for a process of production made of discontinuous and alogical actions, which refuse guarantees of value. The resulting objects thus become forms of contemporary reality instead of vehicles of social communication.

Perspective view of the same carved shadow

A Japanese "Netsuke" is a miniature sculpture invented to serve the practical function of a demon with its head in a box.

del Miracolo delle Acque Amare Mutate in Dolci

Here's a list of some things that you can look for: statuette belonging to a monkey orchestra, Christ's entry into Brussels, an episode of the Exodus, a Nimbus 2000 or a bow.

Parody of an Immortal

Do we laugh more or less, or at different times, over the years and centuries? Does the visual articulation of violence become playfulness?

Six sayings about fortune

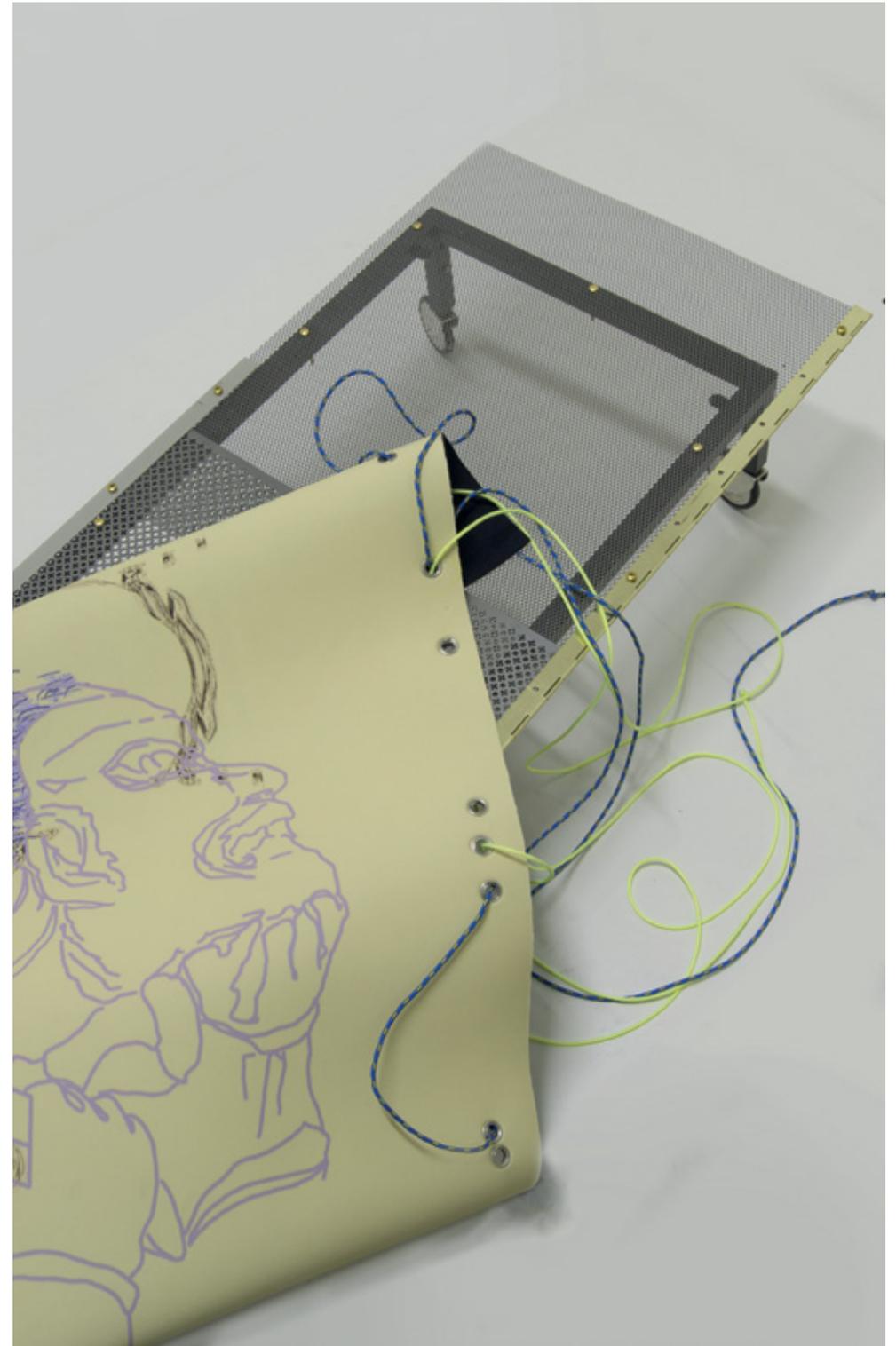
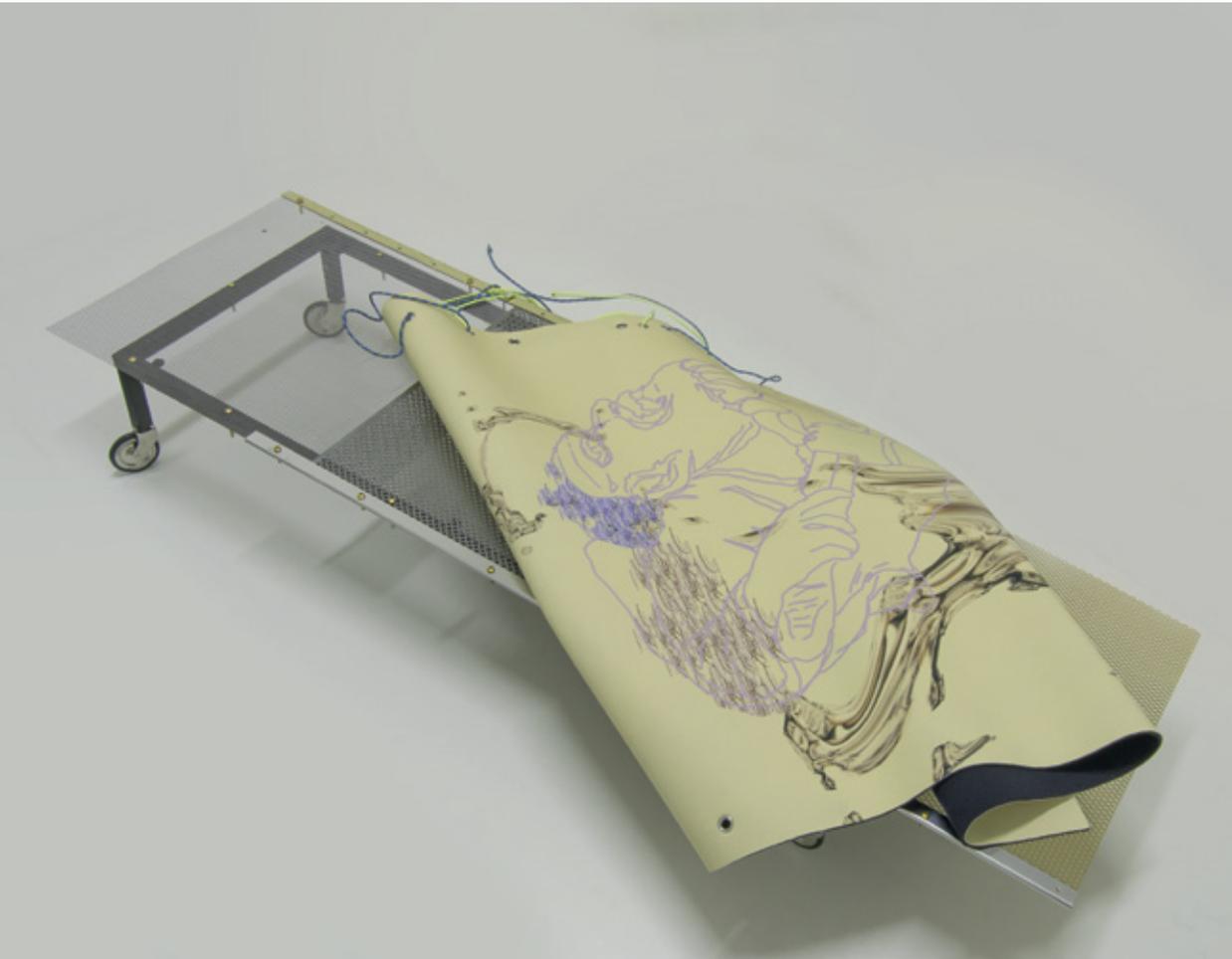
In the middle of the table, stretched out upon the plan of the world is he, sustaining and watching over the symbolic genius of dissolute wealth without virtue, who snores in his sleep, dreaming of past diversions in pleasure. Left to himself, the genius of ambitious rectitude in work sleeps the agitated sleep of misfortune and glory. His head extending beyond the periphery of the world.

Maybe Nemesis

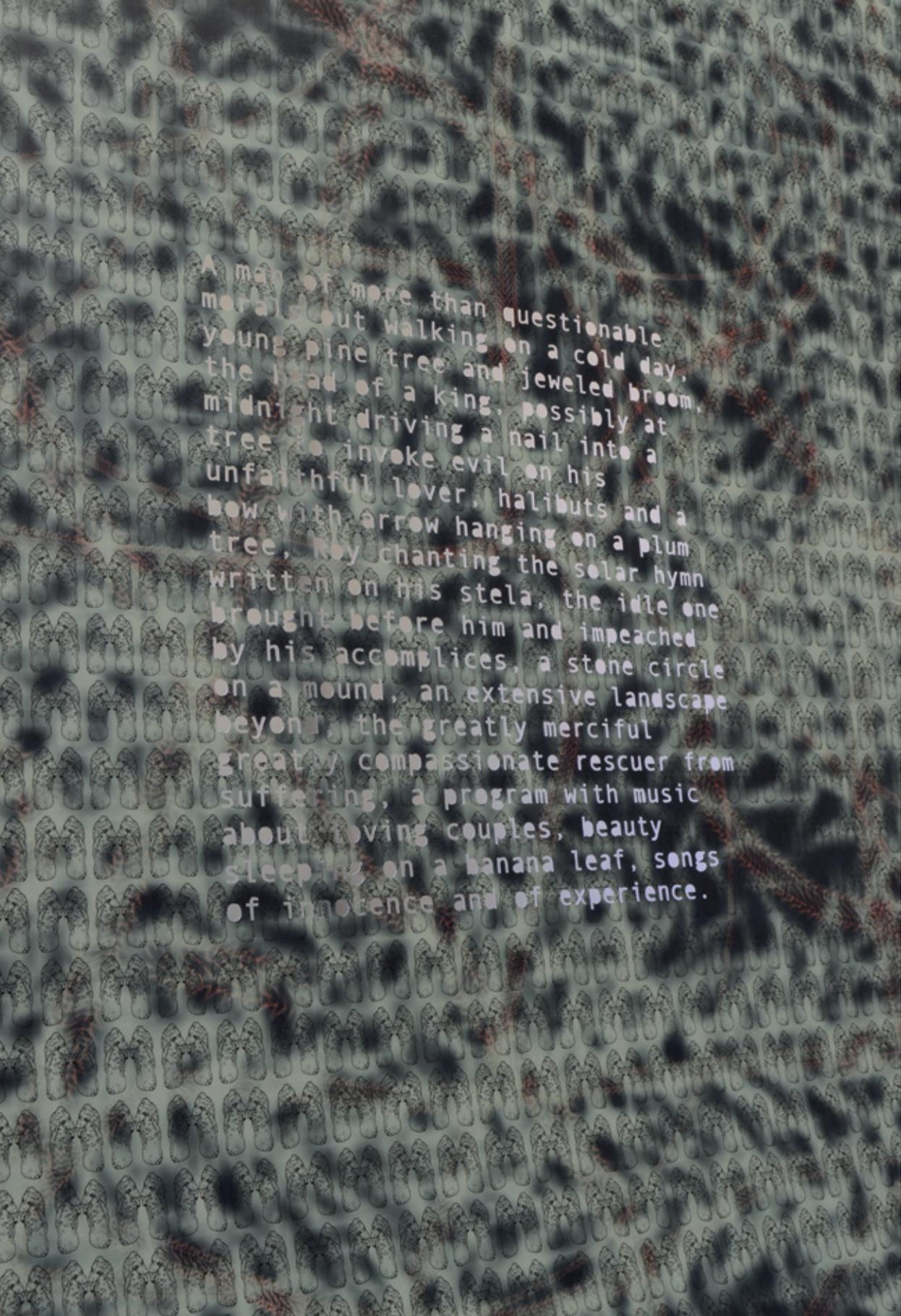
"A man of more than questionable morals out walking on a cold day, young pine tree and jeweled broom, the head of a king, possibly at midnight driving a nail into a tree to invoke evil on his unfaithful lover, halibuts and a bow with arrow hanging on a plum tree, Roy chanting the solar hymn written on his stela, the idle one brought before him and impeached by his accomplices, a stone circle on a mound, an extensive landscape beyond, the greatly merciful greatly compassionate rescuer from suffering, a program with music about loving couples, beauty sleeping on a banana leaf, songs of innocence and of experience."











Paolo Brambilla was born in Lecco (IT) in 1990. He studied at the Brera academy (Milan) and at the Koninklijke Academie voor Schone Kunsten, Gent (BE). His multidisciplinary activity makes use of speculative processes and formal permutations, assuming or distorting different formats of production and reproduction in order to address the infinite cycles of assimilation, dispersion and transformation of the cultural product. Among his recent projects are: *70° Premio Lissone*, Museo d'Arte Contemporanea (MAC), Lissone; *Open Call Club*, Galeria Cavalo, Rio de Janeiro; *King Kong* (format for a different idea of monument), Art Verona, Verona; *Darsena Residency #2* (curatorial project), Galleria Massimodeluca, Mestre (Venice); *Rehearsal*, private space, Milan; *Academy Awards 2015*, Viagarini, Milan; *Premio Francesco Fabbri per le Arti Contemporanee*, Villa Brandolini, Pieve di Soligo (Treviso); *Ohne Titel Noch*, Zwaarte Zaal, Gent. He lives and works in Milan.

p. 5
Perspective view of the same carved shadow
2017
digital print on satin, aluminum, adhesive velvet, brass wire
200 x 150 x 30 cm

pp. 6-7
del Miracolo delle Acque Amare Mutate in Dolci
2017
digital print on satin, aluminum, brass, wood adhesive film
40 x 100 x 190 cm

pp. 8-9
Parody of an Immortal
2017
Digital print on neoprene, rope, iron, aluminum, brass, wheels
135 x 40 x 30 cm

pp. 10-11
Six sayings about fortune
2017
digital print on satin, aluminum, reflective tape
230 x 100 cm

pp. 12-13, 15
Maybe Nemesis
2017
Steel stands, digital print on PVC
222 x 145 x 206 cm

Courtesy the artist and Galleria Massimodeluca



