



Emerging Code
Despard Gallery
10.03.06 - 08.04.06

Curatorial management
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I was first introduced to Andrea Morucchio in 2003 through Professor Noel Frankham in his capacity as head of The Tasmanian School of Art and as chair of the recently established Claudio Alcorso Foundation. Andrea was the first artist to receive their fellowship and to come to Tasmania as an artist in residence. Via e-mail I was able to view 'Javelins', 'Enlightenments' and 'Blade' and was very impressed. Through the collaboration with Noel, I brought in an additional 10 sculptures that otherwise would not have been seen here. Now three years on and having had two visits to Venice with Andrea as a guide, together with seeing his Venice and being exposed to his friends and fellow artists, has given me a wonderful introduction to his culture and has exposed me to aspects of his city that may not have otherwise been possible.

Andrea Morucchio has manipulated his photographs of the Neoclassical plaster sculptures by Antonio Canova (1757-1822) presenting them to us larger than life, their vivid blood red saturation to ochre tones are compelling. These powerful, evocative images allow the viewer to fully appreciate not only the beautiful form of the sculpture, but also reveal the original marks created by the artist's hand two hundred years ago. Morucchio has been fascinated by the concept of steel being penetrated by glass, and this was the inspiration for the first series of 'Enlightenments' and 'Blade' exhibited in Despard Gallery during 2003. In 'Emerging Code' he has pushed the concept further with this wonderful new series of photographs and sculptures that combine the power of forged iron with the beauty and transparency of glass.

Morucchio has successfully collaborated in the traditional sense with the forge, photo printer and furnace, evoking the time honoured practice of 'The Guild' which saw individual artists working together to achieve a common outcome. Andrea's vision is that outcome. I hope you enjoy emerging code and its place in the history of contemporary art in Tasmania.

Steven W. Joyce
Director, Despard Gallery

andrea morucchio
emerging code

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noel frankham emerging code andrea morucchio interprets antonio canova

Professor of Art and Head of School,
Tasmanian School of Art, University of Tasmania

I was extremely fortunate to be in Venice in September 1992 while the exhibition, 'Antonio Canova', was showing at the Museo Correr. The museum itself is an awe-inspiring example of design and construction with vast halls, columns and rooms – hard surfaces of stone, marble and plaster – ideally suited to Canova's marble sculpture. Canova (1757-1822) was, "possibly one of the most accomplished and certainly the most famous sculptor of the Neoclassical movement".¹ With his roots in the late Baroque and Greek Classicism, by 1800 Canova had produced funerary works commemorating major figures of his time (Pope Clement 1V, Maria Christina of Austria). His portraits of members of Bonaparte and Borghese family members demonstrate, "exquisite refinement of conception, touch, and sensibility... the result of a long process of abstraction from the vigour and passion of his first drawings and sketch models: the marble works were mainly carved by assistants from full-sized plaster models...".² Canova was heavily influenced and inspired by Winckelmann's Neoclassical creed demanding a, "smooth, calm sculpture with closed compact outlines".³

Born in Possagno near Venice, Canova established his career in Rome, undertaking commissions throughout Europe. Canova retired to Possagno, where he built, "a circular Neoclassical church... [that] serves as his mausoleum...".⁴ The nearby Gipsoteca Canoviana houses his drawings and terracotta and plaster models. The plaster models were constructed from drawings scaled up by implanting hundreds of nails within the plaster to provide reference points for the work's evolution into marble. The transformative process – drawing to plaster – to marble – mirrored that of Neoclassicism's ambition to transcend the purely functional in a search for perfection, ideal beauty.⁵

Andrea Morucchio shares Canova's aspiration to reach beyond corporeal limitations towards the spiritual. Where Canova used the human body as his means of transformation – Morucchio uses Canova's models. Morucchio photographed the Canova plaster models in 1994, captivated by their beauty and by the embedded reference points appearing as black dot grids on the skin. Honouring Canova's process of abstraction and transformation, Morucchio extends the metaphor through digital manipulation creating a suite of images that in turn have been further transformed and abstracted into metal and glass sculptures. Where Canova used the points in plaster as a practical device to control the transformation of his drawn images into an enlarged three-dimensional marble form, Morucchio uses the points as a basis for a process of abstraction through which he 'exalts physical sensuality and emotional tension'.⁶

The 'point' (of departure, realization, enlightenment) also featured in Morucchio's 2003 exhibitions during 'Ten Days on the Island'. In Tasmania as the inaugural Claudio Alcorso Foundation artist in residence at the Tasmanian School of Art, Morucchio developed three complementary exhibitions: 'Percer-voir' at the Royal Tasmanian Botanical Gardens; 'Eidetic Bush'; Plimsoll Gallery; and 'Isola Luminosa' at Despard Gallery. Work in each exhibition created moments of tension, piercings, intersections through which the viewer might be free to imagine, perceive, and reflect – beyond the strictures of daily life. Morucchio also exhibited a selection of work at Despard gallery in 2005.

Residency programs are crucial opportunities for artists to extend and test their practices in new environments, and to interact with new creative communities. Andrea Morucchio was an especially generous and engaged visitor to Tasmania. The three exhibitions developed during his three months here in early 2003 are evidence of the commitment Andrea made to Tasmania, and the influence Tasmania had on his creative development. It is particularly pleasing for those who supported his 2003 residency to have Andrea return in 2006. The new work clearly builds on the ideas that underpinned his 2003 work, and like that work demonstrates his sensitivity to materials, form and colour.

The work in this current exhibition reveals a quite fine sensibility, conceptual and material, presenting thematically and formally unified body of work. Light, shadow, satin-like texture and surface and the colour red extend two and three dimensional forms and elaborate the concept of idealised beauty as homage to Canova but equally reveal Morucchio's own creative drivers of insight, purity of perception, his use of tension and dynamism, and his control of image, glass and metal.

1. Marc Jordan: 'Canova, Antonio'. Grove Art Online. Oxford University Press, accessed 01/02/06 www.groveart.com

2. Ibid

3. Winckelmann (1717-1768) is considered the father of modern art history. "His writings on the sculpture of ancient Greece and Rome redefined the history of art and provided a theoretical apologia for Neoclassicism."

Alex Potts: Winckelmann, Johann Joachim. Grove Art Online. Oxford University Press accessed 03/02/06 www.groveart.com

4. Marc Jordan: 'Canova, Antonio'. Grove Art Online.

5. Mavrikakis, Nicholas. etc Montreal. 'pour le corps (de l'histoire de l'art) sans organs: l'art comme perversion des identities'. no. 43 Sept.-Nov. 1998, pp.6-9

6. Andrea Morucchio, 6 January 2006

saverio simi de burgis red thread

Professor
Fine Art Academy, Venice

There is a red thread which ties together the recent interventions of Andrea Morucchio. In fact, red is a constant reference in all of his latest production. See 'Pulse Red', 'Our Ideas Will Triumph', and now 'Emerging Code'. Red is the colour of suffering and of sacrifice, but it also the colour of revolution. In any case, one senses a strong connection to the city and to its history in the work of the Venetian artist, a bond that is not to be understood as banal rhetorical value, but rather as a will turned towards a reunion with the city's archetype, now lost due to the harmful pillaging perpetrated in an ever more distorted context; it deals with a primary vocation to be complied with in order to reconvert, in a clear-cut inversion of trend, the evident ruinous urban decline of the natural equilibrium of the gens who have chosen to live in this place.

"Unde origo inde salus", where there is origin, there is also health and salvation: this inscription, surrounded by a crown of roses on a circular metal plaque, lies in the centre of the pavement of the octagonal plan of the church of the Salute of Venice, directly beneath the oculus of the lantern of the Longhenian building. This is the primary vocation that Andrea Morucchio wishes to repropose in a contemporary context, with a significance that is not only of an aesthetic character, but is also ethical, social and political.

The Venetian artist initiated 'Pulse Red', (2004) an intervention using intermittent red lights, from the ideal and propulsive centre of the lagoon city, from its omphalós which coincides with the Basin of Saint Mark, where the point of the Dogana wedges itself into the opposite flat surface, so significant in the seafairing tradition which is still felt by the inhabitants of the city. This penetration seems to anticipate the constructivist and propagandist solutions of El Lissitzky, 'Beat the White with the Red Wedge'. In 'Pulse Red' the object of the intervention is Benoni's golden globe supported by Atlas and mounted by the icon of fortune.

In 'Our Ideas Will Triumph' (2002) Morucchio structured his video sound intervention in the red room of the Palazzo Mocenigo drawing inspiration from a painting which illustrates the pirate ambush against the ship commanded by Zaccaria Mocenigo. Mocenigo chose to have his vessel explode with its entire crew aboard rather than surrender to his enemies. Morucchio plays on the obvious reference to the contemporary sacrifice of the pasdaran or kamikaze, which is guided by exasperation and fanaticism.

In the current proposal 'Emerging Code', Andrea Morucchio continues on the trail of historic references. He draws inspiration from photographs of the plasters of Antonio Canova taken in 1994 at Possagno. The dotted surfaces of Canova's plasters provoked in Morucchio a series of considerations. For Morucchio, Canova's plasters represent the artist's sensual will to arrive at a concept of absolute beauty, following the codes and canons of classical Greek sculpture. Winckelmann's aesthetic concepts of the ideal values of the Greek artistic tradition, identifiable in the cult of the nude male body, were repropose by Canova in his plasters, which through a system of small points permitted the transposition of the sculptural forms from plaster into the most noble marble of Carrara. In the partial images of the bodies, reproduced predominantly in an orange-red hue, Andrea Morucchio, with this awareness, resumes the necessity to propose an ideal beauty.

His works in iron within which breasts, shoots or better yet, offshoots of glass emerge, are also to be understood in such an accession. In them, we recall Canova's point system, so densely present in his plasters. In this way, the artist wishes to propose a renewed concept of beauty to be exported, thus supporting the primary vocation of the city in which he has been working for years.

marco baravalle sampling canova

Assistant Professor
Visual Art Faculty IUAV, Venice

'Emerging Code' lends itself to a double interpretation.

The first, and most direct one being the attempt to clarify its relationship with the original work by Canova. In this case we can stress how the development of Canova's work, from plaster to marble, is in fact a path from material (which instigates violent emotions) to sentiment, and finally to thought: a true and proper process of abstraction, so manifest in the combination, which Andrea Morucchio chooses to set up, of the photos of the Possagno plasters and his sculptural installation.

One could compare the frontal bidimensionality of the pyramid of the monument to Maria Christina of Austria, with its door suggesting the dark and subterranean space of the Ade, to the bidimensionality of the 'Offshoots', with their gashes that, in the same way, suggest to us the existence of a space, though by no means supernatural. And so on.

The second possible interpretation, perhaps not so direct, but nonetheless evident, is the one that chooses to emphasize the postproduction quality of a work such as 'Emerging Code'.

The key would thus not be a critical reading of the artistic reworking put in practice by Andrea Morucchio, but rather the fact that the artist has chosen pre-existing pieces as the point of departure for his own work.

Since the debut of the readymade, the artist who no longer creates *ex-novo* has become one of the constants of contemporaneity, a possible common denominator from which to perceive the art of the last century. The artist is ever increasingly appreciated for his skills as a sampler, as a recombiner of cultural production, be it artistic, popular, or media based, etc.

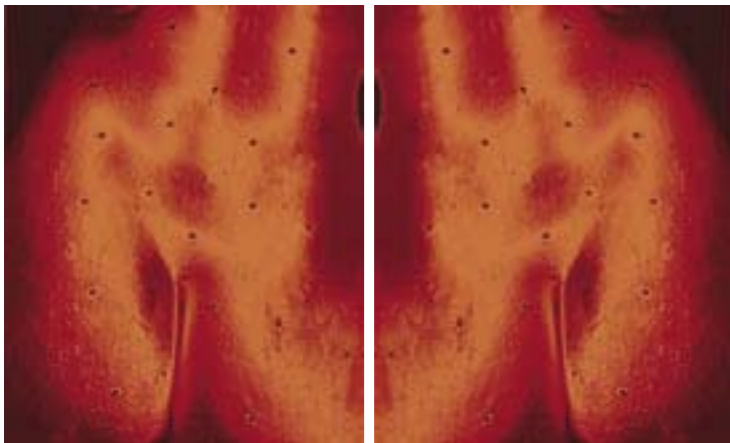
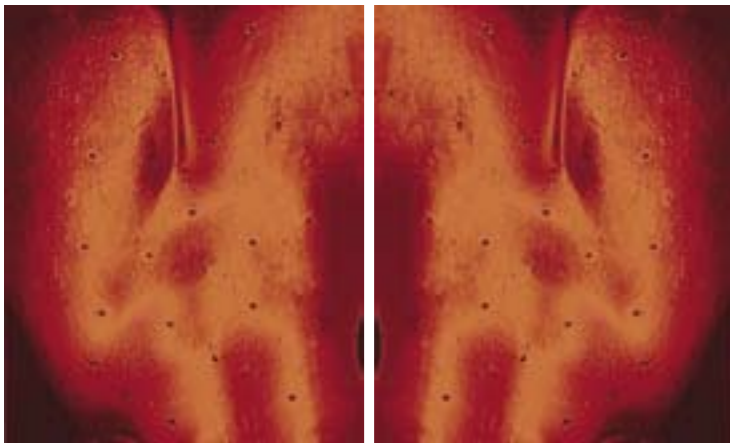
This perspective, thus does not look toward, if not as an academic exercise, the historico-artistic and critical reconstruction of a *d'apres*. The history of art risks being interpreted as a confused and indistinct mixture of forms from which to draw upon without much care. And yet, no one intends to affirm that one singular truth of a work exists, this is decided neither once and for all nor for everyone, not by the author or the critic, nor by the public. All of these components continuously reshape the meaning of the work.

Every work can be taken up, reworked, modified, destroyed, put back together again, mocked and, at worst, betrayed. The problem arises when from the possibility of betrayal, one passes to the ideology of betrayal, of which the most fatal effect is that of the total emptying of sense and of the depletion of every critical inclination of the work of art.

'Emerging Code' cannot be explained as *détournement*, since *détournement* was a situationist invention used as a weapon against the alienation of capitalist society, a weapon which Andrea Morucchio, nonetheless, knows very well given his parallel production characterized by the confrontation of social themes and by artistic dynamics more markedly relational (see 'Petrologiche'). All the same, 'Emerging Code' cannot be fully understood in its critical relationship with Canovian sculpture. It is postproduction and appropriation, but it is, at the same time, sculpture (though bidimensional) to be read through the traditional categories of material, form, volume and colour. 'Emerging Code' is sampling and reworking, but all the same, one can sense its formal relationship with its historico-critical antecedents, from Canova, to Informalism (understood in its material declension), to Lucio Fontana who, through his razor slashes, wished to suggest a three-dimensional space beyond the canvas, just as the gashes in Andrea Morucchio's iron are not empty, but teeming with the life of the incandescent glass pushing to break out, seem to give ideal depth and solidity to the space before them, thus making the spectator conscious of that very spatial substance.



emerging # 1-2
thermal inkjet print
on silver polyester film
H64xW46 cm each



emerging #3
thermal inkjet print on silver polyester film
H60xW48 cm each

offshoots #4
forged iron, ground and satin glass
H76xW30xD15 cm



emerging #4
thermal inkjet print on silver polyester film
H74xW60 cm

offshoots #5
forged iron, ground and satin glass
H36xW70xD15 cm





emerging #5
thermal inkjet print on silver polyester film
H74xW60 cm

offshoots #2
forged iron, ground and satin glass
H56xW30xD15 cm



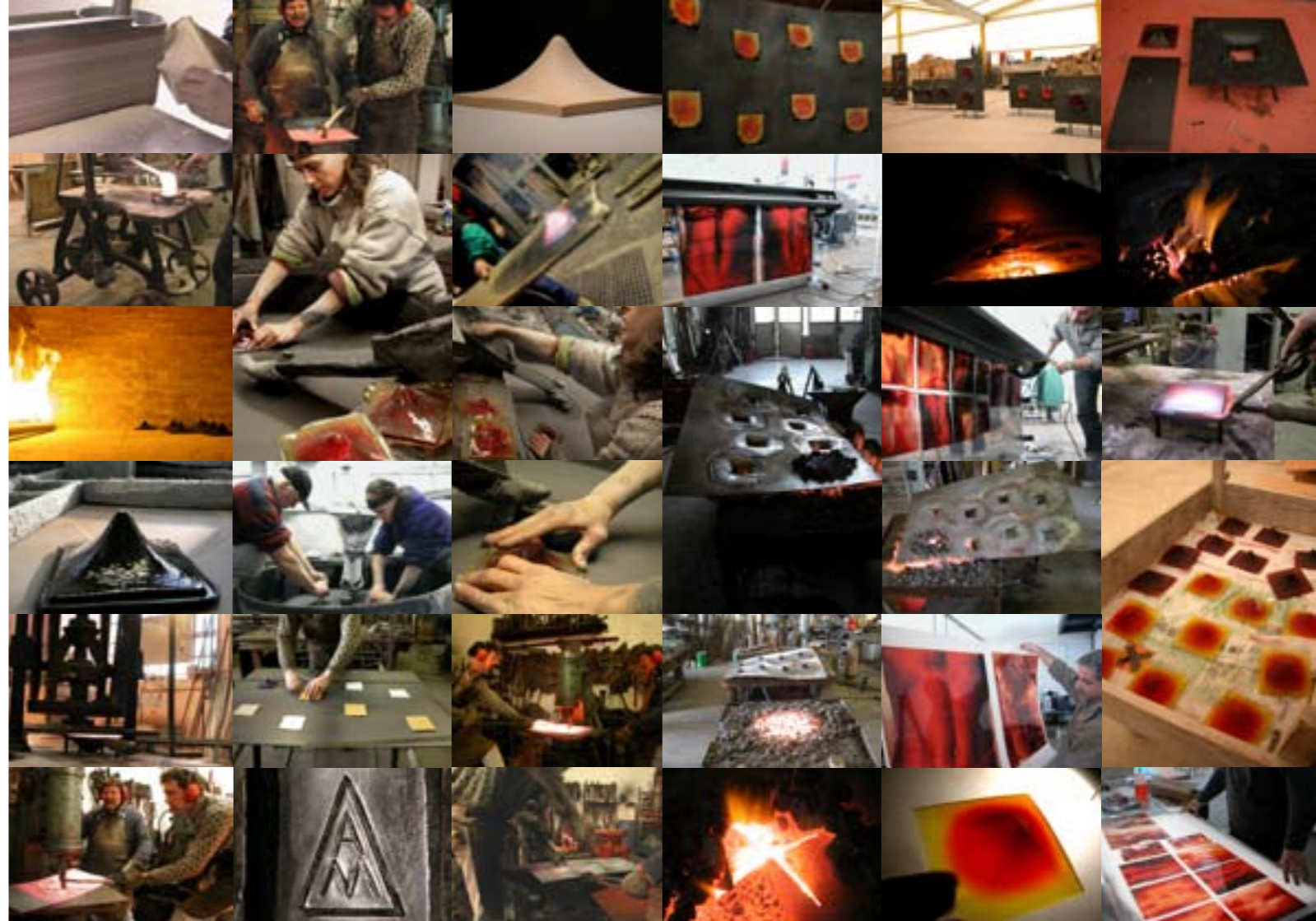
emerging #6
thermal inkjet print on silver polyester film
H99xW79 cm

offshoots #6
forged iron, ground and satin glass
H36xW69xD15 cm





offshoots #7
forged iron, ground
and satin glass
H96xW128xD40 cm



andrea morucchio

www.morucchio.it



Born in Venice in 1967 where he currently lives and works, He graduating in Political Sciences in 1994 at the University of Padova, since 1989 has been practicing his profession as still life and photo reportage photographer. From 2000 Andrea Morucchio began his artistic search through sculpture, environmental installation, video-installation, photography. His works are extremely varied and by the different languages used have the ability to involve the observer emotionally stimulating thoughts that range from spiritual questions on social themes to topical issues.

2000

He began with his own exhibition 'Dynamics' (Rossella Junck Gallery, Venice, curated by Andrea Pagnes) in which he presented glass and iron sculptures from the series 'Blade' and 'Enlightenments'.

2001

The Glass Museum of Murano, Venice, commissioned A.M. with the creation of the sculpture 'Enlightenments #5' on permanent display in the new garden of the Museum.

Presenting the sculpture series 'Enlightenments', A.M. was awarded one of five Honorary Certificates, (among 140 international participants), at the eighth international competition of sculpture, with

the Jutta Kunny Franz Memorial Award in Kunst Palast Hentrich, Düsseldorf.

2002

Together with architects and designers as Richard Meyer, Aldo Cibic, Ugo La Pietra, A.M. participated in 'Vasi Comunicanti' (Numero Uno Design Center, Verona, curated by Roberto Bianconi) with the work in glass and marble entitled 'Vessels'

On the occasion of the collective exhibition 'Opera Buona' (Chiostrì di S. Pietro, Reggio Emilia curated by Marinella Paderni, artigiovane.it), A.M. presented the environmental installation 'Percer-Voir #1', set in the lawns of San Pietro Cloister.

A.M. was selected to participate in the exhibition 'Gemine Muse 2002' (Mocenigo Museum, Venice, curated by Virginia Baradel, organized by GAI, DARCI) with a video installation 'Our Ideas Will Triumph' in the Red Room of the Museum.

2003

A.M. participated with the sculpture 'Sidenlightenment' in 'Fragile Beauty, Contemporary artists confronting glass' (Stiftung Starke, Berlin, curated by Giovanni Iovane) together with artists as Tony Cragg, Joseph Kosuth, Yoko Ono, Costas Varotsos.

'Fragile Beauty' contains the works of fourteen artists from different generations. All of these artists' works were thought and realized, in different periods of time, using glass as their elective medium.

AM was selected as Resident Italian Artist in Hobart, Australia, a initiative of the Claudio Alcorso Foundation in partnership with the Tasmanian School of Art, University of Tasmania, the Hobart City Council and by the Italian Institute of Culture, Melbourne. For the Residence (January- April 2003) A.M. prepared several projects.

AM turned his attention to developing ideas for new creative work in response to his new environment. In particular the impact of the nation-wide bush fires over the 2002/03 summer had a great effect on him inspiring the multi-media project 'Eidetic Bush' (Plimsoll Gallery, Tasmanian School of Art, Hobart, curated by Noel Frankham).

As part of '2003 Ten Days on the Island' art festival, AM presented, reconfigured and adapted, set in the Gardens' lake, the installation 'Percer-Voir # 2', (Royal Tasmanian Botanical Gardens, Hobart, artistic adviser R. Archer).

AM prepared the photo reportage exhibition 'Cuba 95', (Despard Gallery, Hobart, curated by Elisa Capitanio).

2004

AM curated the public art project 'Pulse_Red' presented as part of bordersproject.org activities; An urban intervent in the city of Venice that consists of an intermittent red light projection on the Dogana da Mar Golden Globe. A striking and symbolic light installation that examines mass communication issues through this particular setting.

2005

Represented by Despard Gallery in '10 Days on the Island' as an installation 'Percevoir' was exhibited with a 30 meter long painting by artist Anne Holt 'Circumnavigating the Island' based on Bruny Island. Percevoir with 14 glass elements installed into 'Islington' a new boutique Hotel in Hobart as part of their permanent collection.

2006

'Emerging Codes' – Andrea Morucchio interperets Antonio Canova at Despard Gallery – Hobart, this major project incorporates large scale photography inspired by the original plaster sculptures by Canova. Combined with bold Forged iron and glass screens and sculptures.

gruppo fallani
photographic prints

alessandro ervas
iron artist

studio giuman
glass

The company Gruppo Fallani is a highly regarded through out Italy, many years of experience and inovation have combined to develop the printing craft techniques combined with highly advanced, technological know-how.

There are various workshops headed by Fiorenzo Fallani and sons. In the 60's, Fiorenzo Fallani, fascinated by the art of printing, founded in Venice an artistic serigraphy workshop that in a few years became a bright cultural pole in the artistic international landscape. He holds the technical direction of the serigraphy workshop at the XXXV Biennale of Venice and professorship at the Fine Art Accademy of Venice.

Introduced to the blacksmith craft by his father and grandfather, Alessandro graduated in applied art, he collaborated with the sculptor Toni Benetton and attended specialist classes. He shares the artsmith studio with a restorer and scholar of antique metal workmanship. He is active in the didactic field teaching metal workmanship techniques in the San Patrignano Community; in Italy and abroad he gives classes in manual and practical craftsmanship incorporating theoretical lessons in both iron and antique restoration techniques. Ervas's workshop is at Preganziol near Venice, he is in partnership with his parents at "Artistica Ferro".

The glass workshop Studio Giuman is located on the island of Murano and is directed by Giorgio Giuman since 1980. Giorgio's technical capacities, vocation for experimentation and inventiveness have attracted many international artists to his Murano workshop. Jeff Koons, Kounelis, Giò Pomodoro among them. Giorgio has collaborated with many artists and architects in producing glass works for major sculptural projects, he is equally adept at creating wonderful vases, figurative sculptures and dramatic lights in glass.

Speechless...
The New Islington Hotel
Proud Owners of Andrea Morucchio's work



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