

MATÈRIA

GIUSEPPE DE MATTIA

Dispositivi per non vedere bene Roma

14.09.2017 – 17.11.2017

Vernissage

Thursday September 14, 7pm

Matèria is pleased to present *Dispositivi per non vedere bene Roma*, Giuseppe De Mattia's first solo exhibition at the gallery.

The show presents the planning evolution of the *Dispositivo per non vedere bene*, an experimental work realized by De Mattia in 2014, that finds his totality in the glance on the town of Rome.

The unpublished works showed inside of the two rooms and in the court of the gallery are the result of the artist's fieldwork.

Dispositivi per non vedere bene Roma emphasizes the importance and the function of the materials in De Mattia's work, focusing on collaboration as a fundamental tool for the research and the production of the exposed works.

In an attempt to see Rome, the artist relies on curator Chiara Argentino, artist Fabio Barile, critic Luca Panaro, artist Stefano Canto, artist Luca Coclite and gallerist Niccolò Fano.

The Italian Capital is the place chosen by De Mattia as an emblem of the inability to see with clarity and lucidity what we have in front of us; a reality supported and idealized by her beauty and millennial importance, in perpetual contrast with the contemporary precariousness.

It is the impossibility of being focused that makes Rome the apotheosis of the paradox incarnated by *Dispositivo per non vedere bene*; whose ultimate function is to question the controversial role of photographic medium as a historically chosen tool for the documentation of reality.

“Soli contro tutti”, così si legge sul fronte della cartolina, in piccolo, al centro, nello striscione. Gli artisti sono soli contro tutti. Questa la condizione per agire liberi, senza condizionamenti. Soli nel prefissarsi una meta, soli nel perseguirla, ma con qualche compagno di viaggio: Niccolò, Chiara, Fabio, Luca, Stefano, io. Non ci sono tifosi che sventolano bandiere, fumogeni che rendono variopinta la scena. C'è l'artista, Giuseppe, con la sua determinazione e il desiderio di “non vedere bene Roma”. N.B. nell'anno dell'addio al suo ultimo imperatore, Francesco. L'insieme delle opere sono un dispositivo che mostra qualcosa, ma solo in parte. Le parole che uso raccontano qualcosa, ma in modo incompiuto. Voi che osservate cogliete qualcosa, ma è vago. Dietro le immagini l'essere umano ne approfitta per scomparire. Rimangono solo tracce, oggetti, a testimoniare lo sguardo. Frammenti preziosi e irrisolti. Tessere che vanno a ricomporre un puzzle sempre diverso. Giornali, riviste, radio, televisione, web, informano. L'arte depista. Svvia dalla strada più battuta. Suggerisce percorsi diversi.

Luca Panaro

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Giuseppe De Mattia (Bari, 1980) lives and works in Bologna. He studied cinema and urban planning. For several years his research has been centered on observation, the study and recovery of objects destined to be discarded; he recuperates, transforms and then photographs or films his finds, giving them a new life and purpose.

He strives to salvage and take care of what has been created by the passing of time in the form of scraps and waste. This approach is evident in both his personal work and through the duo-project created with Luca Coclite in January 2015, 'Casa a Mare' (curated by Claudio Musso). His research is often rooted in film archives such as 'Home Movies' (a family film archive in Bologna). With 'Home Movies', a long-term ongoing project, De Mattia develops work aimed at corroborating the theory that every film is unknowingly a photographic archive. This theory is both verified and theorized, firstly with 'La coincidenza dello sguardo' and subsequently with 'Welt – Film'.

His modes of representation often involve the use of high-resolution scanners, photocopiers and traditional photographic apparatus; in general, every form of representational choice becomes part of his practice. All the objects chosen by De Mattia are part of an off-camera approach and action, centering his projects around the search for physical objects that in most cases do not appear in the final photographs, making the flea market a fitting birth-place for his research. Most recently his work has found its final form through the use of photography, video, audio and drawing.

He is co-founder of the audio-visual duo 'Fake Samoa' alongside Nico Pasquini and has published books with Skinnerboox and Danilo Montanari Editore.