

## **CARLO GALFIONE**

### **Artist CV**

He was born in Pinerolo (TO) in 1969. He lives and works in Torino, Italy.

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### SELECTED SOLO SHOWS

2010 REAL - FICTION, prima puntata, Foyer Teatro Selve, Vigone (TO), curated by di F. Cerato

2009 NEIGHBORS AFFAIRS vol. 1, dieffe arte contemporanea, Torino, curated by L. Canova

2005 WALLPAPER, curated by Lorena Tadorni, Gas Art Gallery, Torino

1998 EFFETTI COLLATERALI, curated by G. Papi, Comune di Castel S. Pietro (Bo)

1998 CARLO GALFIONE, galleria Arti Assortite, Torino

1997 SUPERMARKET, curated by Luisa Perlo, galleria En Plein Air, Pinerolo (To)

### SELECTED GROUP SHOWS

2009 COLLEZIONE ARATRO 2010, curated by L. Canova, Università del Molise, Campobasso

2009 15 ARTISTAS CONTEMPORANEOS NO BRASIL, curated by G. Farinella e Acib, several centers, Brasile

2008 CARTEFATTI, Studio Legale Gallery, Roma

2007 BAM ON TOUR 2007, curated by Edoardo di Mauro, Busca (Cn)

2006 QUERSCHNITT 2, Gas Art Gallery, Torino

2005 PUNTO E A CAPO: Castello di Rivara (TO), curated by Edoardo di Mauro

2005 IN SEDE 2005, curated by Francesco Poli, Assessorato alla Cultura, Torino

2005 LA CONTEMPORANEITA' EVOCATA: NUOVA PITTURA IN ITALIA, curated by Edoardo di Mauro, Fusion Art Gallery, Torino

2004 QUERSCHNITT, Gas Art Gallery, Torino

2004 XXXVII PREMIO VASTO 2004, METAMORFOSI

curated by A. Riva, Musei Civici di Palazzo d'Avalois, Vasto

2004 *BIENNALE D'ARTE MODERNA E CONTEMPORANEA DEL PIEMONTE*

curated by Edoardo Di Mauro, Verbania

2004 PREMIO PAGINE BIANCHE D'AUTORE (SEAT)

2003 STOP AND GO, curated by G. Papi, Comune di Gambettola (FC)

1999 LA VENDETTA DEI POMODORI ASSASSINI, curated by Luca Beatrice

1999 PROGETTO MAIONESE, curated by E. Privitera, galleria En Plein Air, Pinerolo (To)

1998 VERSUS IV, curated by V. Tommasinelli, ex Lanificio Bona, Carignano (To)

1998 NUOVI ARRIVI, curated by T. Conti, galleria di S. Filippo, Torino

1998 ARTE AL MURO, curated by R. Passoni,  
Biennale Internazionale dei Giovani Artisti, Torino

## CATALOGUES

2010 REAL - FICTION, prima puntata, M. Lenzi, Vigone (TO), 2010  
PREMIO CELESTE 09, G.L. Marziani, Zoppelli & Lizzi Edizioni  
NEIGHBORS AFFAIRS vol. 1, L. Canova, Torino 2009  
15 ARTISTAS CONTEMPORANEOS NO BRASIL, G. Farinella, Natal (Brasil) 2009  
BAM, E. di Mauro, Torino 2006  
PREMIO CELESTE 06, G.L. Marziani, Siena 2006  
PREMIO CELESTE 05, G.L. Marziani, Siena 2005  
WALLPAPER, L. Tadorni, Torino 2005  
IN SEDE 2005, F. Poli, Torino 2005  
METAMORFOSI, A. Riva, Milano 2004  
STOP & GO, G. Papi, Cesena 2003  
IN VIAGGIO/DE VIAJE, AA.VV. , Torino 2002  
ONE DAY AT A TIME, AA.VV. ,Torino 2000  
LA VENDETTA DEI POMODORI ASSASSINI, AA.VV. ,Torino 1999  
VERSUS IV, Vezio Tommasinelli, Torino 1998  
NUOVI ARRIVI, AA.VV. , Torino 1998  
HOME SWEET HOME, Paolo Levi, Torino 1998  
SUPERMARKET, Luisa Perlo, Torino 1997

## PRESS REVIEW

CARLO GALFIONE ALLA DIEFFE, Mauro Coluccio, in Italia Arte (n° 7/ luglio-agosto 2009)  
VOLTI, CORPI, PAESAGGI NELLA GIOVANE PITTURA, Guido Curto, in La Stampa (13/7/09)  
COI / GALFIONE / STEINER, Stefania Inverso, in Titolo (n° 49 / inverno 2005-06)  
COI / GALFIONE / STEINER, Elisabetta Tolosano, in Flash Art (febbraio-marzo 2006)  
RITRATTO DI FAMIGLIA PER LE PAGINE BIANCHE, in La Stampa (7/11/2004)  
INCROCIO D'AVANGUARDIE, Susanna Perazzoli, in Dove (n° 5/2001)  
PITTURA FRESCA, Alessandro Riva, in Carnet (n° 11/2000)  
LA FUCINA DEI NUOVI TALENTI, Luca Beatrice, in Kult (n° 10/2000)  
UN CORTILE NEL CUORE DI TORINO, Olga Gambari, in La Repubblica (18/11/99)  
SGUARDI SUL CORTILE, Guido Curto, in La Stampa-Torino sette (12/11/99)  
PIEMONTE, Guido Curto, in Flash Art (ottobre-novembre 99)  
LA VENDETTA DEI POMODORI ASSASSINI, Maria G. Torri, in Flash Art (estate 99) 12  
ARTISTI PER IL 2000 (con copertina), Lisa Parola, in La Stampa-Torinosette (15/01/99)  
ARTE AL MURO, Paolo Levi, in La Repubblica (9/01/99)  
LA REALTA' URBANA VISTA DAGLI OCCHI DI CINQUE AUTORI, Olga Gambari,  
in La Repubblica (8/11/98)  
L'EX LANIFICIO DI CARIGNANO, Tiziana Conti, in Tema Celeste (ottobre/dicembre 98)  
SE L'ARTISTA E' GIOVANE, Angelo Mistrangelo, in La Stampa (18/10/98)  
CARLO GALFIONE, Paolo Levi, in La Repubblica (24/09/98)  
LA PITTURA NELL'ERA DEL B-MOVIE, Luca Beatrice, in Flash Art (estate 98)  
CARLO GALFIONE, Tiziana Conti, in Tema Celeste (maggio-giugno 98)  
CARLO GALFIONE, Luisa Perlo, in Titolo (inverno 97/98)

## Artist Statement

I'm fascinated by the fashion-system stereotypes, by the rituality, the expectations, and the desires which characterize this world. I reflect upon the psychological phenomena which all this involves, the need that we have to find the aesthetic habitat that better represents us, in a growing short-circuit in which every individual risks to be equal to its group, like equal are the elements which form a familiar group.

In my works I want to represent a range of possible aesthetical homologations.

## Operating Process

I usually start with the photographs I take to friends and acquaintances whom I casually meet. The photographs take inspiration from the ad and fashion press, I use wallpaper or decoration tissues on which I work with oil and acrylic, experimenting the support textures in relationship with the painted figure.

Carlo Galfione

## Wallpaper

Damask wallpaper, walls full of paintings... Carlo Galfione welcomes us into his best living room, with a sly smile, as if he were about to strike us silently.

We left him at the end of the Nineties, when he was decidedly more aggressive than today and wanted to hit our stomachs with immediate, spectacular paintings that depicted mutant bodies, ironically proud of its excesses.

Today he seems to have cooled down, but this is only the outer appearance of someone who still aims at puzzling us, only without haste. He has replaced blatancy with filters, impetuosity with coolness, explosion with implosion.

The phase of stylistic experimentation that had seen him paint objects, pillows and mattresses, still continues with his interventions on wallpaper and furniture fabrics - even though today he couples media culture with traditional patterns.

Portraits frozen in aseptic perspectival cages, grotesque faces whose age is impossible to determine, profane representations -where the sacred figure is a transgender- oscillating between an altar panel and a magazine cover.

Galfione displays a whole menu of possible esthetic homologations, where the iconic value is stereotyped by the fashion system - his painting captivates his new devotees, pushing them to worship glossy dream images in an estranging living room that does not allow for empty spaces.

Please, come in.

Lorena Tadorni

## The ornament secrets

That decorating elements and the arabesque may conceal something somewhat dangerous and socially perverse has been revealed by Adolf Loos about a century ago in his famous essay "Ornament and Crime" in which the great architect theorised that a criminal and degenerated tight connection in tattoos and tapestry drawings existed.

This exhibition by Carlo Galfione seems to spring from Loos controversy on behalf of simplicity and functionality, and it tries to discover the snares hidden behind our neighbours alleged normalcy through the metaphorical use of tapestry as a support for the painting.

Galfione conjugates this way the fabric's flowery and ornamental composition with painting which composes faces, bodies, clothing and hairdressings with an intense analytical quality, where the neighbours portraits are defined and elaborated with tight composition rigour.

This apparently enigmatic fusion finds its roots in the artist's observations of design history, from William Morris and Arts and Crafts, to Wiener Werkstätte, to the Art Nouveau, to Bauhaus and beyond; in particular on problems induced by the de-individualization of an "applied" and "industrial" art with reference to Loos concept again and to his diffidence towards ornaments seen as a danger even in their daily applications such as - for instance - in the shape of a dessert or in a piece of furniture.

Galfione discovers his characters' Jungian Shade this way, their secret side, their personal lives unmentionable side through a metamorphic and illusionistic structure of almost surrealist evocations which lock in and encompass such characters in a devious weave transforming them in parts of the flowery decoration, evident emblem of the treacherous normalcy that with its "bad taste" hides tensions, unmentionable secrets, small or great collocated cruelties in everyday life, just next door to us.

The artist wants perhaps to suggest that if we could discover what their heart truly hides, which ornament is capable to warm up their fantasy, we could then finally be able to be aware of the final truth about our next door neighbours mystery.

Following the Hopper like intuition of Alfred Hitchcock in the "*Rear Window*", followed by the Rolling Stones in the Michael Lindsay-Hogg video of the inevitably titled song "*Neighbours*" (and not casually part of the "Tattoo You" album in which Mick Jagger is portrayed by Peter Corriston on the cover totally tattooed), Galfione tells us with suffused ambiguity that we could unveil our neighbours true soul if we could spy them in their arabesque tapestries clad homes.

This infallible method would disclose the cruel and belligerent nature of the cute next door girls, their unmentionable desires, their violence expressed by a military helmet and fuelled by the graceful drawing room wallpaper; we could unmask the young man vices who we greet next to the elevator, sprung from a comfortable armchair with roses pattern, or discover that the upper floor quiet, sweet old man portrayed among curtains and billows is the inventor of one of the most infallible and cruel death machines ever invented by man.

Lorenzo Canova