

Gianluca Codeghini
Si spiega ma non si spezza
Galleria Six

December 14 2019 - January 18 2020

The project is not in search of a recognizable identity, it does not want to make alliances, reaffirm logic of meaning, winking, consoling or taking prisoners, but rather the opposite, each work would like to communicate the inescapable immanence to an end which it is subjected to, as an image, but without necessarily leading to an end.

The exhibition is entitled 'Si spiega ma non si spezza' (Explaining/unfolding but not breaking - translator's note: *spiegarsi* in Italian means both to explain and to unfold/ unfurl) because folding and explaining are like closing and opening, folding an image to facilitate its transport means giving in to words.

Everything begins and ends in a head-on collision, a dialogical duel, a mutual study in which techniques are deployed in search of a tactic.

These are the basic ideas with which I have reformulated, over time, Emilio Prini's invitation to an umpteenth displacement, conceived and implemented with a painting exhibition.

My painting practice has always been mediated, distracted, filtered and diluted by other things, with no affection, confidence or dependence and perhaps this is why it has always remained there, in the right place, defused but with the growing consistency of a reliable arsenal, to rekindle the fuse from time to time, here and there, in an aphasic way, so that the image is blended with the detonation.

It is no coincidence that the works in the exhibition are an expression of working contexts, tools for work and survival, blunt objects that carry the signs of real everyday conflicts, without aesthetic respite. The viewer should feel as if they were under the aim of a sniper, perceiving the tension of a process that includes maximum precision and extreme dissolution, smelling the risk, recognizing themselves in the middle of a battle, reflected in the execution *plato-on* about to pull the trigger.

Si spiega ma non si spezza
(Explaining/unfurling but not breaking)

This is one of those strategy games that fascinate children of all ages, one of those word games that leave little room for ideas and involve everybody.

The rules of the game are very simple and suitable for children: to start it's important to practice a lot, just a little time every day.

With constancy and repetition, you can master the axiom and if you get a grip of the deduction, then there's a flexible structure and nothing left to say.

So you win *Si spiega ma non si spezza*, one of the most acclaimed word games ever.

But let's get to the heart of the semantic dynamics. It's a game of good propositions, which, if well formulated can become the rule if necessary; vice versa, if the formulation tries to express a difficulty or generate a whole new one, it would be meaningless, even if experience shows that certain regularities are completely independent of what happens.

Let's not linger any longer, it's time to activate your mouth: start playing and having fun with words, explaining as much as possible about everything, start to blabber about everything you think useful to explain, to the point of creating the doubt in your memory of having spoken about other things or not having spoken at all.

Sulla pittura e sotto la scultura (On painting and under sculpture, 2019)

This isn't really a board game, although many people consider it to be a game played at home. We consider it a solipsistic game.

Having said that, we can start playing, one at a time, in turns, sliding on the surface of a painting until we enter the interstices of a sculpture.

The aim of the game is the game itself, while the end of the game has never been found.

It's now clear that in *Sulla pittura e sotto la scultura*, each player, in order to achieve the painter's or the sculptor's purpose, has to recognize these variables that must remain unchanged, even if their behavior, as extensions of the same rules of meaning, will be produced differently.

In other words, different rules of meaning may have pictorial or sculptural extensions whose results are identical.

The pictorial or sculptural meaning comes from the sum of gestures that bring the player closer to the nearest ending of the game, to the point of creating, in the player's memory, the doubt of having produced useful gestures or of not having produced any at all.

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2005/2019

DON'T STOP SMILING

Five bass drum pedals, with felt beater, blue ink version. Variable sizes.

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