

Press Release

fonti

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napoli italia
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www.galleriafonti.it
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Artist: Constantin Thun

Title: *You think it will never happen to you,
that it cannot happen to you, that you are the only one
in the world to whom none of these things will ever happen,
and then, one by one, they all begin to happen to you,
in the same way they happen to everyone else,*

Dates: March 29 to December 29, 2017

Opening hours: Monday to Friday 11 - 14 / 16 - 20
or by appointment

Info: tel +39 081411409 email: info@galleriafonti.it

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Galleria Fonti is pleased to announce *You think it will never happen to you, that it cannot happen to you, that you are the only one in the world to whom none of these things will ever happen, and then, one by one, they all begin to happen to you, in the same way they happen to everyone else*, the first solo exhibition in the gallery by Constantin Thun.

The work by Constantin Thun began on occasion of the group show *completely something else*, curated by Jacopo Crivelli Visconti at Point Centre for Contemporary Art in Nicosia (Cyprus, 2016).

For the exhibition, Thun realised - in collaboration with his friend and artist Maria Loboda - a work titled: *You think it will never happen to you, that it cannot happen to you, that you are the only one in the world to whom none of these things will ever happen, and then, one by one, they all begin to happen to you, in the same way they happen to everyone else*,

The work aimed to frame the exhibition space using a skirting board, which functions both as a real skirting board and also as an artwork. As such, the object assumes multiple states of existence, pervading the work with a sense of fundamental ambiguity.

«If an object is defined beyond its own terms, when it is able to be set, reset and interchanged, and still continues to withhold the name and the task it fulfils, then how is the object to be trusted? And how is it able to carry a narrative then?

If it is true that space can activate fiction, narrative, and memories, then hand the object over to that space, hide it in plain sight, charge it until it is no longer of use. Then break it down, notice the error in the system, take it away from its conditions of use, and end its journey there».

Once removed from its position between wall and ground, the skirting board loses its functional condition of possibility. The material transformation of now casting this object in lead is dovetailed by the linguistic foreclosure enacted by its new title, which entails information relating to its previous existence. Through this dislocation, the work undergoes a transition in the very nature of its being, opening up a set of questions surrounding object ontology and the assumptions around the totality of the artwork.

Comunicato Stampa

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Periodo: dal 29 marzo al 29 dicembre 2017

Orari di apertura: dal lunedì al venerdì ore 11 - 14 / 16 - 20
o su appuntamento

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La Galleria Fonti è lieta di presentare *You think it will never happen to you, that it cannot happen to you, that you are the only one in the world to whom none of these things will ever happen, and then, one by one, they all begin to happen to you, in the same way they happen to everyone else*, prima mostra personale di Constantin Thun in galleria.

L'opera realizzata da Constantin Thun nasce in occasione della mostra collettiva *completely something else* curata da Jacopo Crivelli Visconti presso il Point Centre for Contemporary Art a Nicosia, Cipro nel 2016.

In tale occasione Thun realizzò, in collaborazione con l'artista Maria Loboda, un'opera dal titolo: *You think it will never happen to you, that it cannot happen to you, that you are the only one in the world to whom none of these things will ever happen, and then, one by one, they all begin to happen to you, in the same way they happen to everyone else*,

L'opera intendeva chiudere uno spazio utilizzando un battiscopa che fosse al tempo stesso anche un'opera d'arte finché utilizzato in quello spazio (l'ambiguità è alla base dell'opera poiché l'oggetto riesce ad appropriarsi di più stati).

«Se un oggetto si determina oltre i propri limiti, quando è capace di essere definito, ridefinito e intercambiato, e tuttavia continua a negare il proprio nome ed il compito che svolge, come ci si può allora fidare di tale oggetto? E come può essere persino capace di portare avanti una narrativa?

Se è vero che lo spazio può attivare finzione, narrazione o anche memorie, poi essere riconsegnato a quello spazio, nascondere alla vista, caricarlo finché non sia più utilizzabile. Quindi farlo a pezzi, guardare l'errore nel sistema, allontanarlo dalla propria condizione d'uso e far terminare qui il suo viaggio».

Una volta rimosso dalla sua posizione tra il muro e pavimento, il battiscopa perde la propria condizione funzionale. La materiale trasformazione di questo oggetto in un calco in piombo si connette attraverso la coincidenza linguistica data dal suo nuovo titolo che riprende le informazioni riguardo la sua precedente esistenza. Attraverso tale distacco, l'opera subisce una transizione verso la sua vera natura, aprendo una serie di interrogativi che circondano l'ontologia dell'oggetto ed i presupposti attorno la totalità dell'opera.