



Press release

The Gallery **studio.ra**, for the **White Night**

with the collaboration of: **Synaesthetic Group** and of the
Associations: Polilab 2000, Vite3, RO.MI contemporary art

presents

David Medalla

in the event Actions Under Moonlight

By Vittoria Biasi.

David Medalla, Fontana, Soto, Elswort Kelly, N Group, Dorazio, Castellani, Manzoni with other artists, coming from different geographical and cultural areas, are invited to Uto Kultermann in the sixties at the exhibitions on the white monochrome. The white line that draws the demarcation by the second middle of the century introduces a quiver of the creativity and a social, political and artistic transformation. At the exhibitions of Leverkusen that underline the participation of several artists about the languages of the white, Medalla introduces the dream, the fascination and the mystery of the life that throbs in the matter. In the serial *Cloud Canyons*, the artist proposes the sculptural work realized with soap emulsified inside the water: it is the metaphor of the sea, of the sky, of the ground. The idea of the totality, of the origin of everything consists of title and work, where the first becomes extension of the other. The natural symbology goes into the world from which the work comes from. Guy Barret compares the stories of the Venezuelan Soto and of the Filipino Medalla, for the innovations introduced in the sculptural art, started at the centre of London art *Signals*. The historian proposes the reconstruction of the bonds, of the connections between the personal story, the artistic research and the cultural scene of the time, for reflect upon the Eurocentric conviction that considers the avant-garde a Western phenomenon. In that sense David Medalla has pursued the linguistic extreme of the creativity in a correspondence between art and life according to a concept of total art. The poetics of his performances is led by minima

signs, marks of a fascinating past.

The artist, founder and director of the LONDON BIENNALE, will present a diptych of performances in Rome, Italy, on September 7 and 8, 2007; it is entitled '**URBI et ORBIS**', as a memento of the Latin phrase with which the ancient Roman Emperors and subsequently the Popes addressed the citizens of the city of Rome and the inhabitants of the world.

On the **6th of September, at the Gianicolo**, under the oak of Torquato Tasso, Raffaella Losapio, David Medalla and... will prepare the video to honour the legendary figure of Garibaldi and his wife Anita. It will be a conversation under the oak of Tasso, reading a newspaper with information from all the world and from Argentina, letting flow the history between present and past, with possible sound deformations, as for the experimental poetry of the sixties.

The return is an emotional and artistic involvement with the rereading and reinterpretation of that realized in the place according to the new displacements of the soul. Medalla is considered a nomadic artist of the art or a magicien de la terre. He doesn't compare with a static concept of memory, he continues to feel everything in a vibrational way.

David Medalla's first performance will take place on September 7 at the Gallery Studio.Ra where Medalla will feature the videos with the impromptus on the seven hills of Rome, recalling the magnificent impromptus he made in the Eternal City during his previous sojourns there: in 1962, 1979-80, and 2002-3. The impromptu of 1980 entitled 'MEDALLA SALUTA ROMA' took place on the steps leading to the British School and in the book 'Exploding Galaxies: The Art of David Medalla' by Guy Brett, published by Kala Press, London, in 1975 where there is a colour photograph of that event.

David Medalla's another performance will take place at '**The Factory**' at Riva Ostiense, on September 8, 2007. These two inter-related inter-active performances will feature the making of two large-scale ephemeral sculptures with the participation of the audience. During Medalla's last sojourn in Rome in the autumn of 2002, he created with Australian artist **Adam Nankervis (founder and director of MUSEUM MAN)** an impromptu on the Capitoline Hill in Rome using the initials 'U' and 'O' (for 'Urbi et Orbis') which was part of their continuing series of global graffiti for the Archives of the Secret History of the Mondrian Fan Club which they co-founded in 1973 in New York. A photograph of that impromptu was featured in the magazine HOY published in London in 2003. On the track of the last event, on the extreme of a formula, using the first letter, Medalla will invite to realize a big sculpture in the form of a large letter 'U' (for 'Urbis') which will be made from the clods of 'tufa' (clay-like earth) and assorted debris which the artist and Roman citizens will gather on the seven hills of Rome during his impromptus. The second sculpture will be in the form of the letter 'O' (for 'Orbis') which will be made from an assemblage of half-eaten golden 'rosadas', the rose-shaped Roman buns. The buns will be offered to the audience during the performance. The half-eaten buns, with the imprints of people's dentures and teeth, will become the assemblage-sculpture in the form of the letter 'O'.

Two letters from Arthur Rimbaud's 'Sonnet of the Vowels' also play an important part in the structures of Medalla's diptych performances, as well as (in the case of the first performance) the method of obliteration practised by the writer Georges Perec of the 'Oulipo' group, and the method of 'assisting ready-mades' pioneered by Marcel Duchamp. David Medalla's diptych performances relate to the concept of the city in art and literature and to the multiple realities of citizens' diverse lives in the world today. They are the most

recent examples of synoptic-realist art which David Medalla pioneered in the 70s. Photos of the latest Roman performances, which are open to the public, will subsequently be featured in the website www.studiora.eu

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