

PRESS RELEASE

SANTIAGO CUCULLU

The creaky shaft

Exhibition space: Umberto Di Marino Arte Contemporanea

Via Alabardieri 1, 80121, Napoli, Italy

Opening: Wednesday 12th December 2007 – h 7 / 10 p.m.

Duration: 12th December 2007 – 12th February 2008

Opening hours: Monday h 4 – 8 p.m., Tuesday – Saturday h 10:30 a.m. / 1:30 p.m. and 4 / 8 p.m.

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The [Umberto Di Marino Arte Contemporanea Gallery](#) is glad to present the first Italian solo show by [Santiago Cucullu](#) - *The creaky shaft* - on Wednesday 12th December 2007.

The Argentine artist, who has always been interested in an original analysis of the processes of aesthetical deconstruction, bases his own research on the unmasking of mechanisms linked to the globalisation, that has become a characterizing phenomenon of the contemporary society in the last decade of the century. Thanks to the power of the mass media globalisation is spreading quickly on a large scale, producing a lowering of the threshold of attention. So, the progressive lack of the critical ability and the loss of the individuality induced [Santiago Cucullu](#) to trigger visual short circuits - in order to shake the viewers out of their intellectual sleep - urging him to consider from different points of view both a personal and a collective story. Moving from a specific reference to the political situation in South America and the social problems typical of these countries, the anarchic interpretation becomes the starting point for a wider vision and an original mixture of linguistic codes. As contended by [Michelle Grabner](#), if the most important reference is to the Brazilian artist [Helio Oiticica](#) (1937-80) – the founder of the Tropicália movement – it is plain that [Cucullu](#) is interested in that complex of ideas that [Nicholas Bourriaud](#) assembles under the label of **Postproduction**. The frequent employment of the mention, through the techniques of the *collage* and the *bricolage*, is always functional to a very personal aesthetic, where the symbols of the revolutionary themes are fragmented by iconographies coming from the world of the illustration or from the *ready-made* experience.

In occasion of the show at the [Umberto Di Marino Arte Contemporanea Gallery](#) the works on display intend to exhibit the whole recent production of the artist, collecting works intentionally conceived for this space.

In the **first room** a series of large sized watercolours welcome the viewers in order to introduce them into [Santiago Cucullu](#)'s formal language, that – in the balance between abstract and figurative – puts on a two-dimensional plane the chaotic overlapping of stylistically different elements.

Here, thanks to unexpected logic associations, where the colour plays the leading role, the narrative starting point is the observation of the swift changes the territory around Milwaukee was recently subjected to, causing different reactions in the inhabitants. The reaction of a Catholic family living in the same area of the artist is very representative: they decide to lock themselves in their home, creating a defensive barrier made of old pieces of furniture picked up from the street.

Entering the **second room** instead, the works take a more environmental dimension looking at the figures climbing the gallery's walls in two wall-drawings realized through the use of adhesive vinyl, in order to induce an effect of compositive exaggeration. At least, the installation of the **last room** puts together video with minimal sculpture, apparently as a contradiction with what the artist had proposed before, but in fact he includes them in a speech where the pleasantness of the image mustn't divert viewers' attention from a content always topical and never banal.

Born in 1969 in Buenos Aires (Argentina), [Santiago Cucullu](#) lives and works in Milwaukee (WI - USA).

Selected solo and group shows:

- 2007 Santiago Cucullu – The Chaos of the Imprint of Architecture, The Dolphine Gallery, Kansas City, USA
Calouste Gulbenkian Foundation, Lisbon, Portugal
Carlier/Gebauer, Berlin, Germany
- 2006 Singapore Biennial, China
- 2005 Delectable Reason of Sleeps, Perry Rubenstein Gallery, New York, USA
How Latitudes Become Forms: Art in Global Age, Museo d'arte Contemporáneo de Monterrey, Mexico
- 2004 2004 Whitney Biennial, Whitney Museum of American Art, New York, USA
Project I, Mori Art Museum, Tokyo, Japan
Drunk vs. Stoned, Gavin Brown's Enterprise at Passerby, New York, USA
- 2003 How Latitudes Become Forms: Art in a Global Age, Fondazione Sandretto Re Rebaudengo, Turin, Italy
Walker Art Center, Minneapolis, USA
Work on Paper, Blum and Poe Gallery, Los Angeles, USA