



Andrea Romano
DOORKIJKJE

November 5th, 2015 – January 9th, 2016

Observing a landscape through a crossing. Glimpsing a scene through a door opening, through a shady and hanging down frame of some leafy branches. If within the context of Flemish art history the term “doorkijke” is used to define a strategy of representation of the pictorial space through the expansion of the scene in another place to be reachable with a gaze, a place framed by an architecture fragment or natural *bordure*, within Andrea Romano’s practice “DOORKIJKJE” is a precise observation mode, a principle of synthesis through which reflecting and analyzing the nature of the artwork itself.

The two-dimensional image that appears beyond the dark frame it’s nothing but a fragment, a zoom on ongoing scene, the abstract and crucial clue through which is possible to decrypt the whole: our world experience and the destiny of things.

Marco Mother Mold and *Jelena Pillow Cast* (2013 - ongoing) are a photo series realized in collaboration with Delfino Sisto Legnani during the production of a pillow polyurethane mold. Of the image sequence shot what remained are only a series of close-ups of a process, hands touching and examining, exploring and hugging tightly an object that is in truth nothing but the abstract simulacrum of itself. Almost as American literature fragments from the ‘90s – “to cast an eye”, “losing our way in the description of a corner” – the details composing the series appear as synthetic images of a narrative where are gathered and thickened from one hand possible feelings, on the other icy atmospheres referable at the simple machinery of a contact or related to the presentation of an object.

Between abstraction and micro-narrative is positioned the *Potsherds And Gazes* (2015) series too: neon lights set on wall that expand toward the architectural space a research started in 2012 with a drawings sequence where details, curvy lines fragments and open signs were referable to the shapes of the cartoon “The Flintstones”, a tv series where new middle-class modernity and the parody of an archaic past are touching and blending each other. This specific research of the Italian artist find its origin abstracting for the entire shapes of the cartoon’s images only a selection of simple lines outlining moments when a human character grasps, holds tightly, comes into contact with with a different figure as a dinosaurs. So generated by a precise narrative instant – again a contact as a revealing moment – lines become open figures on the drawing paper in 2012-2013 then embracing the space between 2014-2015 as wall drawings and become today for the second solo show at Gaudel de Stampa light signs even more abstract, seducing and elusive.

Andrea Romano’s practice explores artworks and its role, it investigates the relational space existing between the object *on display* and the viewer’s gaze hunting for its possible truthfulness and nature. Drawings are simple and ambiguous, surfaces whose borders and boundaries are hardly decipherable as in the last works series belonging to the *Highlight* (2011-ongoing) one, where the artist investigates the contemporary material landscape transformation through the production of abstract sculptures. The permanent tension and attention toward brand new products and material high technologies by Andrea Romano is a study of the reality through *surfaces*. If in 2013 sculptures belonging to the *Highlight (Summer 2013) series* were metal tongues in torsion treated with new production paints, on show in Paris Romano presents *Cocoons (Highlight 2015)*. Using the recent production of slate “in folios”, the artist compose new objects, almost alien sculptures starting from a material apparently common. The slate – a sedimentary rock – becomes a very thin and light layer so that to be able to be folded toward the geometry of a sphere, hand-sewn as fabric and crossed by a rope. The spheres necklace-like are archaic and future object at the same time realized using highly sophisticated materials – almost beyond the breaking point – and raw technologies, mundane chords and middle-class interior atmosphere ropes. As light *bourgeois* jewels and futurist heavy archeology, the *Cocoons (Highlight 2015)* pieces are inhabiting in a disquieting way a space between truth and lies, common objects and undecipherable shapes appeared enigmatically on the scene.

The three works groups that Romano presents are three sequences of close-ups and details glimpsed through a frame, through a door opening: the viewer’s eye is constantly at the research of the right distance, moved to get closer and distance himself from the pieces. He’s invited both to zoom in on the border of the scene and then on the long shot, to try to understand. The Romano’s corpus of works inhabits a zone between the focus and out-of-focus of a digital camera, the ambiguous place where the artwork is preparing itself to appear on the scene, where – incomplete and still open – offer itself to the viewer’s gaze.

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