

Francesco D'Aliesio

12/2023

ALL'ABBANDONO [TO THE ABANDON]
2023



















TRE OPERAZIONI [THREE OPERATIONS]
2023

TRE OPERAZIONI is the physical alteration of a place, a body to body between the environment and those who pass through it, in the direction of new perceptual possibilities of the built space.

Starting from the registration of the specific characteristics of the intervention site and its physical and visual measurement, D'Aliesio applies different predetermined principles, systems of rules that modify its framework, entering into dialogue with the experiential subjectivity of the observer.

His analytical reading of place leads him to the translation of its constituent elements into other-than-self, conceiving a composite device that leads to a visualization of the internal spatial categories, with a view to the revelation and subversion of the formal tensions present in it.

Conceiving architecture as an experimental field of investigation, D'Aliesio enacts different processual actions: detection, deconstruction and translation, central to the development of the entire work and made explicit in the very structure of the installation, consisting of the dialogue between textual inserts and objects of different kinds.

Following a trajectory of a radical matrix, the artist decides to minimize gestural expressiveness, evident not only in the use of standardized industrial materials, but also in the arrangement of a rigorous operative practice, inevitably bringing his research closer to some fundamental experiences of minimalist and conceptual art of the 1960s and 1970s.

Identical modules, arranged horizontally, record the extension and irregularities of the floor and, in a process of progressive accumulation upward, the same elements are then translated into a vertical structure, taking on the appearance of an abstract totem.

Further operation is related to textual interventions made with a typewriter, a medium chosen for the standardization achieved by typing characters. The texts, arranged on the three spatial axes, test the possibility of converting measures into words and vice versa, in a meticulous game of reiteration, pursuable exclusively until its internal exhaustion.

The last disorienting element consists of a ladder, which, usually used to get to something specific, becomes in context an object without purpose; distorting its usual utilitarian function, the artist transforms it into an invitation to experience, giving the possibility of experiencing firsthand, physically, the same process as the other two interventions.

Ilaria Goglia







Photo: Antonio Pinna

576,6

cinquecentosettantottovirgolasei
ottovirgoladue
trevirgolasei
trevirgolatre
trevirgolatre

seicentosessantotto
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quattrovirgolatre











Moving between architectural intervention and art installation, Francesco D’Aliesio’s work implements a conceptual decoding of places, an investigation of the symbolic implications of architecture that reflects on the relationship between the individual and the surrounding environment, aiming at an overcoming of the pre-ordained use of spaces. The slight modification structural becomes for the artist a critical strategy of intrusion, a subtraction of hierarchies space that activates a process of liberation from learned patterns of use, giving rise to experiences that convey a different relationship with the space built, in the direction of new possibilities interpretive and behavioral. Starting from the analysis and questioning of the architectural elements present in the intervention site, a separation wall and a crossing avenue, with the project LIMINAL the artist reverses the nature of these two entities by inverting their function and, therefore, the semantic bearing embedded in them. Working on the two oppositional categories of boundary and threshold¹, D’Aliesio proposes a radical operation of transformation, translating the one into the other and reconfiguring the static, divisive and untraversable nature of the dividing wall into a space of living transit; obstructing, by contrast, the route habitually passable by mediating the construction of an object barricade. In his *In Praise of Desecration*², Giorgio Agamben identifies not in the destruction of something, but in the improper use of it the possible disengagement of its aura and previous function; the artist makes this concept his own

and, applying it to architecture, elaborates the idea of decomposed value, understood as liminal territory, an opening to the possible in which to experiment with new uses of places and structures in it. Placing himself in a precise line of research, relating to the analysis of the coercive nature of architecture as an ordering principle of acting individual³, the artist decides to create zones of indistinction⁴; liminal areas employed as a vehicle of opposition to the definitive, leading us, in a collective experiential happening, to an awareness of our own relationship with architectural space through its unprecedented use.

Ilaria Goglia

1 - Emanuele E. Pelilli, *Mantenere libera la soglia*. Dalla geografia dei non-luoghi, alla necessita dei luoghi-di-non, in *Il cannocchiale*, 2016, pp. 283-305.

2 - Giorgio Agamben, *Profanazioni*, ed. Nottetempo, 2005, pp. 83-106.

3 - *Fra tutti Sorvegliare e punire* di J. M.i Foucault e *i Passages* di W. Benjamin, ma anche le sperimentazioni scaturite dalle esperienze dell’Anarchitettura e dell’Architettura radicale.

4 - Edoardo Fabbri e Maria Pone, *Progetto minore come critica*, in *Spostamenti*. ‘il progetto minore’ di Camillo Boano, 2021.













Video of the making process
<https://www.instagram.com/p/CdftQwygQAr/>

Video of the Talk “Incontro del mattino”
<https://www.instagram.com/tv/CdQbRohMh11/>

TRADUZIONE SPAZIALE G.A.M. ROMA [SPATIAL TRANSLATION G.A.M. ROME]

2022

This work is a first attempt to realize, through an operation of registration and translation, another use of the space of the Galleria of Modern Art in Rome.

The work is part of an investigation into the possibilities of the use of space, the ways in which it is seen and perceived, experienced and processed.

The relationship with space always takes the form of a melee between fullness and emptiness, between movement and stasis, between crossing and traversability.

The function of a space, however defined it may be, is always redefinable, always has within it a potential for emancipation, enfranchisement and liberation.

Thinking about its use can open up dimensions of possibility that transcend the normative limits inherent in architecture.

To use space is to inhabit it, in the sense of being in contact with its specific potential in relation to oneself.

Contact with this possible dimension configures the concept of the threshold as a concrete place of an intimate relationship with space.





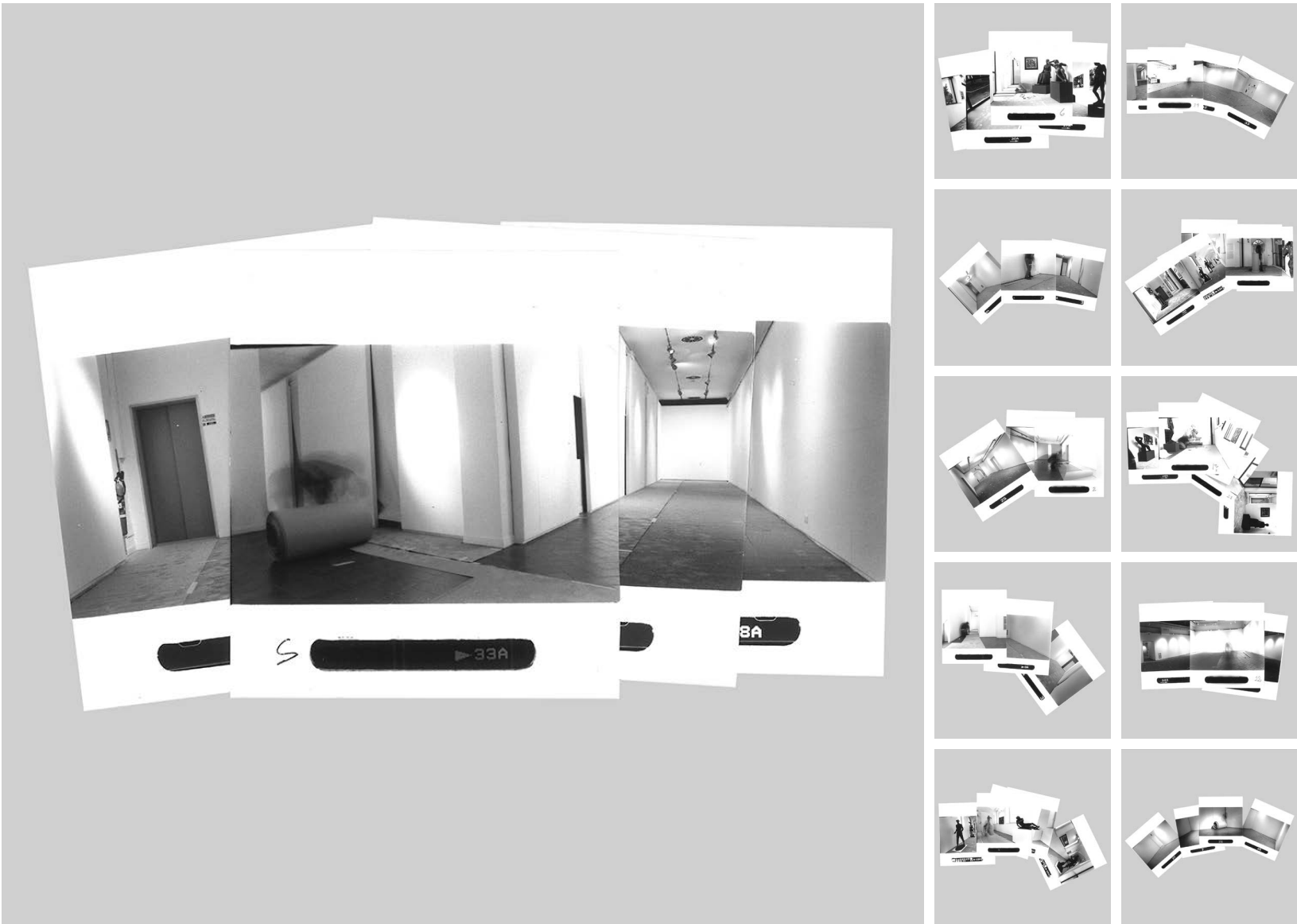




PHOTOGRAPHIC DOCUMENTATION BY VALERIANA BERCHICCI OF TRADUZIONE SPAZIALE G.A.M. ROMA
2022

Eleven collages against approximately three hundred analogue shots tell the story of the process of making the Spatial Translation work at the Gallery of Modern Art in Rome. In the collages, the foreground photograph is a long exposure shot that captures the movement during the work, while the photos in the background depict the museum space at the intermediate moment of the process, the moment when it is completely covered by the cardboard .

Link to collages: https://drive.google.com/drive/folders/1cYIv9WVH9S3OH_8rb7R5a6huxZ_EoDsE?usp=sharing



PICCOLO CALCOLO APPROSSIMATIVO DI SOSTANZA [SMALL APPROXIMATE CALCULATION OF SUBSTANCE]
POST EX
2021

Piccolo calcolo approssimativo di sostanza is a collective work by Post Ex for the exhibition “Materia Nova. Roma ultime generazioni a confronto” curated by Massimo Mininni at the Galleria D’Arte Moderna in Rome. The work consists of a portion of floor extracted from Post Ex’s space. Starting from this element, we have organized a program of sixteen personal interventions, lasting five days each, which are developed around the work. The intervention is accompanied with a text by Manuela Pacella.

POST EX: Present time as the unit of measurement

During a recent panel discussion on the public welfare, its ineffable definition and delimitation, some words were said that fit Post Ex very well: “joyful affection” (Cesare Pietroiusti quoting Spinoza); “the public welfare is time” (John Cascone)¹. In both cases it would seem to be passing and fortunate moments, inevitably fated to a defective present as lacking in durability. “Post” stands for “after” while “former,” as a prefix, delimits a former location or a former charge or activity. But between Post and Ex there is present time. What if this time is nurtured on a daily basis and has such potential that the influence of joy occurs not only among those who create that moment of special sharing but, like a contagious wave, potentially spreads infinitely in all possible directions such as those of human interactions? Post Ex was born from a much-needed primary urge: the artist’s studio. In July 2020, a group of visual artists, soon to be joined by others, brought together by real needs to find their own work space (some because they had returned after years abroad, some because they were tight in the studio they were in, some because they immediately glimpsed the possibility of union as a force) rented a former auto repair shop in an 1100-square-foot basement in Centocelle. Post Ex soon took on the features of similar initiatives that have characterized artist-run spaces abroad for decades: a communal place in which progressively each artist demarcates his or her own

portion of the work while at the same time nurturing in the daily sharing. A production space in which the collegiality has a flavor that has not been felt in the city for some time. The welcoming nature of which it is characterized is soon made concrete by the construction of an additional area within it, which until now has hosted other artists-in-residence. About one square meter of floor was extracted from this white box around which and on which each artist alternates with his or her own work during the opening period of the “Materia Nova” exhibition at the Gallery of Modern Art. The result of the operation of extracting the block at the site is documented photographically and exhibited together with the portion of the floor. Therefore, in Centocelle, it remains a hole in the ground that punctures time whirlingly, bringing back memories of similar operations in the late 1960s. Moreover, “Ex,” as a preposition, has to do with “outside of.” Ex-tracting, then, leaving a void in place but creating volumetric presence in the exhibition, becomes almost a physical testimony to the initial solicitation with which everything was born: the concrete possibility through a physical space of making the practice of being there the primary impetus for the creation of meaning. The only possible time is the present, precisely: imperfect and inclusive, liquid and persistent where “words, sounds, art do not want to be understood. They want to get close, and just be there.”²

Manuela Pacella

¹ Panel discussion took place on November 15, 2021 at Nomas Foundation (Rome) during the presentation of the second issue of “fuoriregistro: quaderno di pedagogia e arte contemporanea”.

² Daniela Cascella, *En Abime: Listening, Reading, Writing. An archival fiction*, Zero Books, London 2012, p. 9.



Photo: Eleonora Cerri Pecorella - *view of the extraction site*, Post Ex, Rome, 2021



The work stems from a rescue and wishes to bear witness to an intimate approach of listening to the visible. I collected exposed marbles during a period of work at a construction renovation site, they were part of the pre-existing floor to be replaced and therefore destined for demolition.

With these marbles I began to establish a listening relationship; every grain, every empty field, every mark and every break resonate, in their relationship, with the process of mutual recognition between outer landscape and inner landscape.

The operation performed subsequently was to interpret with a geometric sign the natural textures of marble. I engraved with the chisel the lines drawn in pencil, leaving where residual, traces of them; the landscape that was formed retains memory and evidence of its transformation process. The last phase of work consisted in applying on the engraved fields, a square cutout of isothermal blanket gilded by half an inch.

The work in its characteristic features testifies to the layering process of the work on the marbles and exposes the dialogue established between natural organic forms and artificial signs. Through this exhibition one would like to evoke the delicate succession of these gestures, suggesting a movement of gradual approach between artifice and nature in which the landscape happens. The appearance of the threshold between these two concepts and the

desire to witness their ambiguity, create the space for a reflection on the processes of production of cultural signs and meanings. Around these processes play out the formal definition of one's own linguistic and perceptual, through which the relationship of personal constitution of reality.

At different stages of development, the path of the work maintains with its conceptual aspects a relationship of osmosis. The recovery of the material, the engraved marks and the superimposition of the golden cutout, manifest the importance of a gaze decontextualizing with respect to the original environment, calling into question the ethics, and open up a theme of proximity and otherness within the landscape.

The limited size of the grooves and cropping create the need for approaches, departures and changes of angle. In this approaching of the viewer to the work, the landscapes reveal themselves as liminal images, suggesting on a body, the need for gradual movements and the refinement of the gaze toward the threshold of visibility. The desire of the work is to open the vision toward the thresholds, on the boundaries in which our thoughts and in which our gaze takes place, a vital condition for recovering new and personal dimensions of the possible.



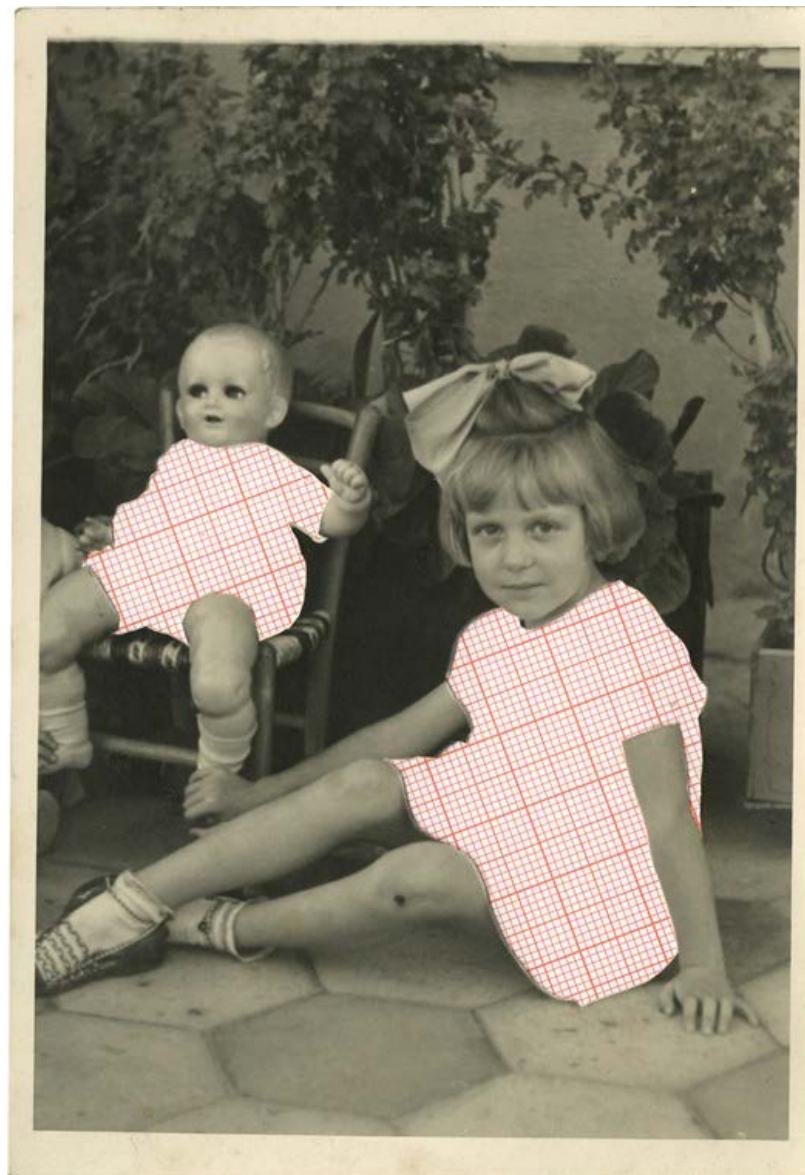




PHOTO COLLAGE - Series I

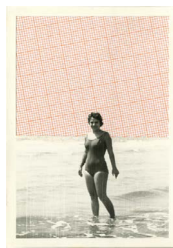
2017

This work was born out of the fascination and curiosity that these photographs aroused in me in the first phase of discovering and exploring the contents of some boxes in a Porta Portese market stall in Rome. Mostly they are family photos from the 1960s that constitute part of the objects of memory left abandoned in now empty houses, or in forgotten cellars and attics. They are remnants of private life, vacation photographs and everyday moments of ordinary, anonymous people. Some have a code, an initials, a note of a location or a date on the back; they are the only clues left for people like me who come into contact with this material. The titles correspond to these clues and form together with the photos the groove of a trail.



Untitled
10,5 x 15,2 cm

Vintage photographic print, graph paper.



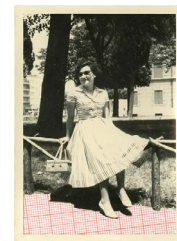
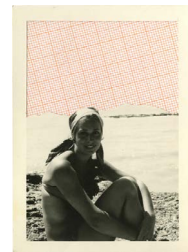
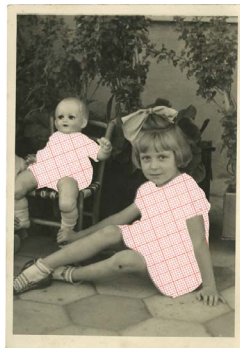
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Siniscola Agosto 1951



Untitled
7,1 x 10,3 cm

Vintage photographic print, graph paper.



Untitled
6,5 x 9,6 cm

Vintage photographic print, graph paper.



Untitled
7,5 x 10,5 cm

Vintage photographic print, graph paper.

BIO

Francesco D'Aliesio was born in Rome in 1990. After studying architecture at Roma Tre University he worked in several construction and shipyards from which he took techniques and suggestions that he actively uses in his research. He is co-founder of Post Ex and currently lives and works in Rome.

His work develops from the gaze with which he interrogates space and the ordinary elements of everyday life. Many works take shape from operations of recovery of objects that are then left to settle waiting to be transfigured through sculptural, installation and conceptual operations. Other types of interventions focus directly on architectural space, which is analyzed through attempts at personal or collective relationships. The interest from which these works move is to explore conceptually and concretely the possibilities of using and thinking about space from a research on the theme of living, understood in a broad sense as a possible way of being in relationship.

CONTACTS

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PERSONAL EXHIBITIONS

2023 - *Tre Operazioni*, Studio Drang, Rome
2022 - *Liminale*, Officina/Spazio Y, Rome
2022 - *Traduzione spaziale G.A.M. Roma*, Materia Nova. Roma nuove generazioni a confronto Galleria d'Arte Moderna, Rome

EXHIBITIONS AND COLLECTIVE PROJECTS

2023 - *Peripheries Plurale(s)*, Tour Orion, Montreuil (Paris)
2022 - *Roma non esiste*, Rebibbia, Estate Romana, Rome
2022 - *The milky way*, Galleria Alessandra Bonomo, Rome
2022 - *Peripheries Plurale(s)*, Ex Mattatoio, Rome
2021 - *Piccolo calcolo approssimativo di sostanza*, Materia Nova. Roma nuove generazioni a confronto Galleria d'Arte Moderna, Rome
2021 - *Roma non esiste*, Rebibbia, Estate Romana, Rome
2020 - *Roma non esiste*, Rebibbia, Estate Romana, Rome
2020 - *Augurale*, Roma non esiste, Rome
2019 - *Roma non esiste*, Corviale, Serpentara, Tor bella monaca, Estate Romana, Rome
2018 - *Corpo fluido*, Teatro India, Rome
2018 - *Corpo fluido*, Teatro del lido di Ostia, Rome
2016 - *30<30 call for drawings*, Tulpenmanie Gallery, Milan

PUBLICATIONS

2022 - *The Milky Way*, Catalog
2022 - *Materia Nova*, Catalog
2021 - *Vera*, Roma, 8 spaces, 54 studios, Quodlibet

PRESS

<https://www.banquo.it/tendenze/2023/03/19/un-prato-rosa> [Tre Operazioni]
<https://insideart.eu/2022/04/30/al-quadraro-la-mostra-di-francesco-daliesio-liminale-quarto-episodio-del-format-espositiv-postaccio/> [Liminale]