

YOKO ONO + SHARON HAYES + TERRY ALLEN LIVE!

# artillery

KILLER TEXT ON ART

SPAWNS  
THE  
CLONE

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sydney  
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FALL PREVIEWS  
MOCA MADNESS

GUEST LECTURE  
Wayne White

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wall off a star within the rooms of the gallery, in his current installation Gilberto Zorio has blown fragments of the star into the furthest corners of the gallery and placed a combination of hanging flasks, lanced drawings and arcing devices throughout.

Drawings of stars and elongated flasks hang freely, connected to the walls and ceiling by means of complicated hanging devices that underscore their fragility. Confidently drawn with deft assurance and clarity, the mark-making ranges from dark ink to charcoal lines to burnt paper. The flasks are partially filled with a white substance that seems to be oozing out of the protruding spouts. A stark copper rod reaches for another set of metal prongs atop a wall and elsewhere it pierces through a shield-like form made of leather. At 10-minute intervals, the bright halogen lights that normally illuminate the entire gallery space switch off, the electric arcs go into action with a characteristic hissing sound and a jagged blue light. The otherwise blinding arcing is attenuated by low voltage creating a visual phenomena very much like a Tesla coil. In this penumbra, the absence of light activates the flasks and drawings that are each embedded with phosphorescent materials that come alive in the darkness.

Typical of Zorio's artwork overall, this installation pushes the viewer perceptually and physically to note how visibility and invisibility are interconnected and to consider how art can be employed to reveal a series of all but forgotten relationships. The transformation of darkness into a source of illumination, the discharging of electric arcs, and the charging of light-absorbing materials that give off radiance in the dark, all combine in a mysterious realm where imagination unbridles science from the scientific method and activates rather remote regions of the psyche: places where night is pierced by daylight or torches.

His large-scale parchment and paper drawings reflect on individual elements within "Tratti con Arco Voltaico," such as the stretched out flasks and the bold star form. A more distant connection with the idea of alchemical transformations, as well as an exploration of non-art techniques, are part of Zorio's legacy of working within the Arte Povera movement, where the use of nontraditional materials and methods abound. Opting for the direct application of things such as fire, electricity and chemical interactions, Zorio goes beyond mere symbolic representation. In this work, he also makes reference to other older installations such as *Fluidità radicale* (1970) and *Stella di giavellotti* (1974), in which archaic and contemporary orders are fused into the singularly beautiful and disconcerting whole, which has become one of Zorio's constants over time. Located somewhere between nostalgia for an atavistic, pre-logical order and an energy flow that disrupts any pre-established system, Gilberto Zorio has created a poetic array very unlike anything else.

Gilberto Zorio, "Tratti con Arco Voltaico." Installation view, 2012



ROME, ITALY

## GILBERTO ZORIO

OREDARIA ARTI CONTEMPORANEE

BY JOHN DAVID O'BRIEN

THE INSTALLATION "TRATTI CON ARCO VOLTAICO" OPENS WITH a play on the words in the title, meaning either "drawing" or "taken from" an electric arc. Referencing his 2007 "Torre Stella" (Star Tower) installation, in which he used white concrete construction blocks to