

# CAMPAGNE PREMIÈRE

Vittorio Santoro

Les vingt-quatre heures

3 September - 15 October 2011

Opening reception: Friday 2 September 2011, 6 - 9 pm. The artist will be present.

Campagne Première is pleased to announce the first solo exhibition of Paris based artist Vittorio Santoro at the gallery. The exhibition comprises installations and works on paper. Vittorio Santoro uses allusions to books, films, other works of art, historical or social events, etc. in order to explore the ways in which ideas disseminate and interfere with one another. His mixed media works are also the springboard from which he constructs new narratives. Conceptually, they revolve around questions of reception and interpretation.

The title of the exhibition loosely points towards Samuel Beckett's play „Waiting for Godot“ (1952) in that it calls attention to the first of the two consecutive days over which the action of the play takes place. The first day or act with its specific web of ideas is mirrored in the second act in a structure that is also emblematic of the current show insofar as references are drawn to external sources as well as within the works of the exhibition.

*Notes I, January – March 2011* and *Notes II, April – July 2011*, are two medium large sheets of paper: Santoro recorded sketches, scribbles or to-do lists in the months leading up to the show. These notes can be regarded either as a preparation for something to come or as traces of daily action. Some of them directly echo the realized works, while others contain hints to ideas that might be implemented in pieces to come. Notes such as these are not usually presented as artworks, but in this case they serve to demystify the artist's role and make visible the internal consistency of cross-references, on which the works for the exhibition are based.



Vittorio Santoro, *Good-bye Darkness IV – Elephants Don't Play Chess*

(a loose conversation on some aspects of BWV 1001-1006 with Kerwin Rolland)  
2010, Installation, venetian blind (250 x 120 cm), two oak plates with mirror (each 80 x 49.5 cm), oak bar, two light bulbs with base, electronic devices, programmed light cycle, steel wires, electric cable, several captions on wall to be added daily

*F. Dostoyevsky: C. and P., page 67 (Penguin Popular Classics), divided vertically, 2007/2011*, is a mixed media installation based on the pivotal novel of the Russian author. A meticulous transcription of a particular page, cut vertically in two, hangs back to back on a single wall next to a divided vintage door, with one part of the transcription burnt and the other left untouched. The text describes the moment before an imminent, but finally failed encounter between two people located on either side of a door (a turning point in the novel). Framed by the notion of suspension – whether fictional device or physical action –, the work suggests a link between invisible symmetry and visual dissymmetry.

In his 'time-based text works', Santoro each time chooses a particular sentence to be inscribed once a day onto a sheet of paper for a period of 6 months or more. Besides providing the title of the show, the piece *Les vingt-quatre heures, April – September 2010, – folded to trace a pre-established itinerary on a September afternoon, 2010*, also rather obliquely translates various locations in Paris that Samuel Beckett inhabited at one stage or another. Santoro visited these places on an afternoon, mapped out his trajectory and folded the sheet on which he had copied the phrase in accordance with the lines traced by his route.

In other works the suggested topics extend across different media. In *Good-bye Darkness IV, Elephants Don't Play Chess, 2010*, the flicker of two electrical bulbs that light up at varying intensities and intervals translate each an undisclosed sentence containing repetitions and variations, appropriating the progression and structure of J.S. Bach's polyphonic works. One of the two texts that have undergone the mentioned transformation reads: "It is unfair to claim that an elephant has no intelligence worth of studying." The other one comprises news headlines on three specific days in the summer of 2010. There is a similar duality in the flickering lights, just as another element of the piece, a Venetian blind, connects industrial production with the domestic realm.

Another example of how Santoro associates seemingly unconnected situations is the work *How Could 'Godot' End? (Date Painting <|> Neutron Star), 2011*. It is a montage of the illustration of a recently discovered dead star whose light continues reaching us – even after its extinction – and a vintage tear off calendar sheet bearing the date 4 January, 1966, incidentally the year of On Kawara's first 'Date Painting'. Both elements relate to a measurement of time, where an action might lead to a turning point, suggested by the title's quest.

Finally, *The World Was Full of Objects and Events and Sounds That Are Known to be Real...*, 2011, a group of some twenty collages (newspaper images on paper), mounted on wood with plexiglass frame, is also exemplary of Santoro's work, which – even though evoking intricate allusions – finds its origin in everyday observations and encounters.

*Vittorio Santoro, born in Zurich in 1962, is based in Paris. He currently lives in Dublin with a studio residency of the Irish Museum of Modern Art.*

*Upcoming or recent solo or group exhibitions include:*

*Aujourd'hui, Demain / Today, Yesterday, Fondation Ricard, Paris (2012); Que tout le monde vive comme si personne »ne savait« : some script works, Rosascape, Paris (2011); The Unbearable Lightness of Being, Yvon Lambert, New York (2011); Man Leaving Harbour on a Ship (in a Room), La BF15, Espace d'art contemporain, Lyon (2010); Press Art – Annette and Peter Nobel Collection, Kunstmuseum St. Gallen and Museum der Moderne, Salzburg (2010); La chambre de Marlow, Galerie Xippas, Paris (2009); Shifting Identity, CAC, Vilnius and Kunsthau Zurich (2008); Three Attempts to Avoid the Inevitable, Les Complices, Zurich (2008); The Truth About Your Own Tolerance for Cruelty, Cortex Athletico, Bordeaux (2007); Learn to Read, Tate Modern, London (2006).*

*More information on the artist: vittoriosantoro.info*

Please join us  
Performance Yves Musard  
+ Presentation Edition Libelle for Rosascape, Paris  
Friday, 7 October 2011, 7 pm at the gallery

For digital image material and additional information, please contact us by telephone or e-mail:  
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