

ALFREDO ACETO

LINGUA ENFUMANTE

Opening le 10 September 17h – 20h,
36 rue d'Enghien, 75010 Paris

Parliament is pleased to present « Lingua Enfumante », a solo show by Italian artist Alfredo Aceto, from September 10th to October 13th, 2021.

« Infamous people (forgetting Wanna Marchi)

From the moment I first saw her early embroideries, I always thought that the work of Wanna Marchi was easy to see through. Though with time, and alongside the almost unconditional support of an increasing number of indulgent and incontinent critics, I sometimes came to doubt, even became weak. The spell broke the moment I accessed the recent confirmation with the TV advert "Greed". Previewed at Gagolian and broadcast exclusively online, it was a sort of coarse simulacrum for an imaginary perfume campaign (shot by Roman Polanski, with Nathalie Portman and Michelle Williams, if you please!). How do you find an argument honorable enough to justify a work whose sole virtue is to be very short, and whose ambitions are clearly deceptive, based on the sole hype of the generic, as embarrassing as it is literal?

I have to say that the laughable accent put on the "Wanna Marchi phenomenon" by some of my colleagues, which thus uncovered their own dread for power and the star system, is largely responsible for her discredit. Take for example the hilarious litany by my friend curator Eric Troncy, most proud to exhibit the artist, who spoke of Wanna Marchi's project for the Consortium in Dijon (in 2006), a retrospective of her videos in a space transformed into a fitness center, in the following terms: 'It's one of the craziest projects in recent contemporary art history. One of the most improbable ones, one of the most audacious ones, one of the most ambitious ones also, and most certainly one of the most accurate ones in regard to what it puts into question: our relationship to idols, to the fascinating power of television, to the memory of cinema, to the clash of these two fields of expression, but also about our relationship with sexuality in the age of media supremacy.' (...)

Warhol is definitely the blind spot in Wanna Marchi's work, he's her electric chair. When interrogating the machine or the factories that produce voidness and celebrity, Warhol was looking at a world in the making. When Wanna Marchi infuses a representation of her fascination for celebrities in her pieces, she often sticks to a didactic application of the Warholian method by instrumentalising its main protagonists, such as the photographer Francesco Scavullo or the eye of the Interview magazine (the inspiration is acknowledged

in "The End of the Human Voice" in 2001 with Bianca Jagger and in "The Love Trilogy- Self-Portrait with Marisa Berenson as Edith Piaf" in 1999). It is indeed stunning to see that

while Warhol is put to use as a pedagogy and a legitimization manual by many of today's wannabes, few of them have truly incorporated the genuine stupor of this futuristic story, its deadly beauty. Warhol is without a doubt the 20th century artist who has pushed to the limits the murderous consequences of "the work of art in the age of its mechanical reproduction". His resistance (also to be read as a deliberated abandonment) boils down to exposing the raw, desperate, deadly situation in which celebrities find themselves, having to deal on their own with their reproduction.

(...) SM »

The exhibition "Lingua Enfumante" proposes a space inhabited by realities in constant mutation.

Whether it is the manipulation of the text Infamous people (Forgetting Vezzoli) originally signed by Stéphanie Moisdon, sculptures that are both carnal and domestic, or the presence of a subjacent narrative through the engraving on the metal of a hotel dish-warmer

Through the cohabitation of elements that are not easily hierarchical, the exhibition attempts to create a space where light, narratives and sounds exist in a fragmented way, without apparent continuity.

Lingua Enfumante reveals a space for questioning the processes that define the universes of possibility, through the saturation and juxtaposition of images, temporalities and narratives. The objects produced by Alfredo Aceto are traces, functional elements for the construction of the space where the blurred boundaries between personal and collective timeline allows chronology to be manipulate. His work arises from the will to create a place where would mix together the various strata of a linear form of time, turning into a platform from which signs of different temporalities emerge.

Alfredo Aceto (1991, Turin) lives and works between Turin and Lausanne. Former student of Philippe Decrauzat and Valentin Carron at ECAL (Ecole Cantonale d'Art de Lausanne). He studied at MSA, The Mountain School of Arts in Los Angeles.

Alfredo Aceto has exhibited his work at Museo del 900 in Milan, Kunsthaus Glarus, Centre d'Art Contemporain in Geneva, Kunst Halle Sankt Gallen, Villa Médicis in Rome, DOC! in Paris. In 2019 he is the recipient of the Leenaards Culture Grant from the Fondation Leenaards.

Parliament

36 rue d'Enghien, 75010 Paris
Mardi - Samedi, 12 – 6pm
contact@parliamentgallery.com
+33 6 759 824 43