

The will-o'-the-wisp is a brief glimmer of light, mostly appearing at night, that communicates a message to those who see it. Every faith and every folklore has its own interpretation of this momentary ghostly glow: To signal a treasure's hiding place, to call attention to a lost soul, to mislead weary travellers... The will-o'-the-wisp is a subjectively interpreted apparition, yes, but more important to its character is its insistent resistance to darkness, and to night; that is where it finds all of its ardour and splendour.

In 1984, Turquoise Days recorded their hypnotically synth-heavy track, Grey Skies. Symptomatic of the minimal wave current that haunted the early 80's, Grey Skies is stuffed with analogic melodies and cold, apathetic sounds; grey precedes black. From a sombre soundscape emerges the hopeful voice of Luchie Brambilla, cutting through like a stubborn glimmer, the lament of a sharp and expressive desperation. The life Brambilla's voice blows into the track ruptures the artificiality of the music; light resists.

Still in England, but far from the music of the 1980s, a person of a cheerful nature is described as having a "sunny disposition". William Arthur Ward liked to say: "A cloudy day is no match for a sunny disposition," suggesting that in the end (in a very British way), everything is a question of attitude.

Since Prometheus, light that shines from within darkness has contained a particular quality, charged with an autonomous vitality. The sacred fire of Mount Olympus wraps itself in the veil of night to carry new promises. The artworks that compose "Grey skies and sunny dispositions" appear much like these glimmers and their stories, radiating through darkness. Fireworks.

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