

FOR IMMEDIATE RELEASE
March 5th 2013

MARTINO GAMPER AND JASON DODGE: DESIGN AND NARRATIVE IN THE FOUND OBJECT



Jason Dodge,
weight 2012
precision digital scale that has never been used
on its side
Installation view at Galleria Franco Noero, Turin
Courtesy Galleria Franco Noero



Martino Gamper
2012
installation view of "Condominium" at Galleria
Franco Noero, Turin
Courtesy Galleria Franco Noero

Exhibition: Martino Gamper and Jason Dodge: Design and Narrative in the Found Object

Opening: March 13, 6.00 pm / 9.00 pm

Hours: The Exhibition is open on Fridays, Saturdays and Sundays from 4pm to 7pm until 29 April 2013

Venues: Gallery - Criptoporticus

American Academy in Rome

Via Angelo Masina, 5

www.aarome.org

This exhibition has been made possible by the generous support of the Franco Noero Gallery - Turin

The show *Martino Gamper and Jason Dodge: Design and Narrative in the Found Object* looks at the everyday world through the work of two artists whose practices are very different but who have in common a

fascination with the potential of the Found Object to become something else. The interest of Jason Dodge and Martino Gamper is in fact in research into the possibility of changing the meaning, use and status of what is surrounding us in everyday life.

Dodge's art can be thought as an endless narrative, or a series of short stories composing a poetic collection, an anthology of contemporary life. His interest is in the fickleness of the moment, the ability to grasp the look of a thing, to look at insignificant details in which to find everything again. His works are often objects taken from everyday life: gloves, blankets, pipes, light bulbs, ropes, electric wires. But their “insignificance”, their apparent marginality, turns out to be the origin of a story. The detail becomes the mark of a generality bypassing it, bringing it over itself, a metonymical art or, better still, a synecdoche. In his gesture there is a constant ability to shift from a part to the whole, from individual to plural experience, from material to the object, from genus to species, with an immediate and endless expansion and restriction of meaning. The titles of his works have a great importance, as they point at a way to look at things: objects are present in fact only to evoke images, feelings, pains, wonders, amazement and horror, and otherwise are lost in the greyness of a busy gaze constantly blinded by the spectacular, ceaselessly attracting the attention of contemporary people, distracting them from themselves. Jason Dodge's presentation in the Art Gallery of the American Academy in Rome will deal with these peculiar interests, presenting works that will use the Found Object to create variations in the relationship of the works themselves with time, people, places and the way they could evolve in the space.

Martino Gamper has an abiding interest in the psycho-social aspects of furniture design; in particular, he has a love for corners and the multiple emotions provoked by the single right-angled boundary. Alongside this concern with underused spaces, Gamper also nurtures an interest in unwanted objects. Reworking furniture that has been dumped on the streets, he has created a mismatched family of objects. Behind each of Gamper's pieces, there is also a story, one that involves materials, techniques, people and places. The finished product is a token of all that. It is the lovely-looking thing that sits in the brief interlude between making and using. For these reasons, he has often been invited to conceive projects that resonate on a broader level on the contemporary creative research, often hosted in contemporary art institutions. Martino Gamper's project will deal with the spaces of the AAR Cryptoporticus, presenting works specifically produced for the exhibition that will enter into a deep conversation with the space and its features in the composition of different environments.

Both Jason Dodge's and Martino Gamper's practices deal in the end with the story that is behind everyday objects: the narrative of their previous use, shape, status and meaning is at stake, and a new narrative is potentially created. While Dodge often acts on the object with minimal gestures that aim at disclosing its potential for being embedded with new narratives, Gamper alters existing furniture with the strong gestures of a craftsman: through cuts and recompositions, the designer gives a completely new use and a new meaning to the old object, that enters the world again in a renovated context.

The American Academy in Rome

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Established in 1894 and chartered by an Act of Congress in 1905, the American Academy in Rome is a leading center for independent study and advanced research in the arts and humanities. Situated on the Janiculum, the highest hill within the walls of Rome, the Academy today remains a private institution supported by gifts from individuals, foundations, corporations, and the memberships of colleges, universities, and arts and cultural organizations as well as by grants from the National Endowment for the Arts and the National Endowment for the Humanities. Each year, through a national competition, the Rome Prize is awarded to approximately thirty individuals working in ancient, medieval, Renaissance and early modern; modern Italian studies; architecture, landscape architecture, design, historic preservation and conservation; literature; musical composition; and visual arts. The annual application deadline is 1 November. The Academy community also includes a select group of Residents, distinguished artists and scholars invited by the Director, as well as Affiliated Fellows, and Visiting Artists and Scholars. For more information please visit: www.aarome.org