

## **Alfredo Aceto**

*Fullo*

27 April - 27 Maj 2023

Rentemestervej 49, 2400 Copenhagen NV, Denmark

Andersen's is pleased to present the Swiss-based Italian artist Alfredo Aceto's second solo exhibition, *Fullo*.

Fullo - Alfredo Aceto by Pierre-Alexandre Mateos / Charles Teyssou

Through wefts of sentimental and arbitrary narratives Alfredo Aceto pursues an intimate fresco where anecdotes and geographies, installations and fetishist photographs meet. In this game where desire instructs the form, investigation, exploration and introspection are mixed to lead to crossed portraits where ghosts and fantasies intertwine.

What has excited the gaze and imagination of Alfredo Aceto to come and observe on tiptoe - behind the railing- the successive houses of the industrial magnate Sergio Marchionne. One in particular caught his attention, that of Blonay in the Vaud hinterland (Switzerland). The house, like the dress, from the religious to the peasants, situates a position, engages a genre, completes an affection. Often, it also conceals, partitions, and organizes land and society. This affluent domain observed in hollow, it is that of the magnate who saved the Fiat group from bankruptcy at the cost of damaged lives and the dismissal of thousands of men. Through it, we perceive a character with a frank masculinity, nourished by the reading of the so-called Chicago Boys economists. The man in the sweater was loved and feared depending on whether he was in the village, the office, or the factory. One can imagine a dark, authoritarian, and unambiguous figure behind a casual demeanor. Alfredo Aceto, placed behind the gate, observes like a voyeur the relics of the place that this ghostly figure occupied. With the help of a drone, he films the remains of a bygone era, that of a roaring industry where we were toasting each other in the exchange rooms, the restaurants with dark wooden walls in which the contracts of the world were signed.

The artist also seizes sweaters that he selects in stores affiliated with the five places occupied by the Marchionne family. Thus, the cities of Geneva, Blonay, Cham, Schindellegi, Flims are symbolized by simple knits with an equivocal softness. Through a telescoping effect, the garment of this Alpine prince finds a new meaning, an afterthought: truths sneak out of the closets. Later, Alfredo Aceto plays with textiles and textures by photographing innocent objects on his Subaru car, feathers, instruments of pleasure or torture bought in bazaars that they impose on the ductile surface of leather clothes. Later still, he photographs laundry rooms, places where the intimate becomes public, where people unfold, soap, dry and fold. Dry cleaning is a psychoanalysis.

Does he seek, by this method, to approach a myth? Certainly, so much the sensuality of the step touches the erotic one, that of a mental and paper creature. Marchionne's triumphant virility is opposed by the effortless but heroic pose of David's bronze (1430-1432) by Donatello, another inspiration of the artist. In this crypto-queer sculpture by the Florentine genius, David, the graceful body of a not-quite-completed adolescence, savors his victory over the Philistine giant Goliath. On a divinely proportioned leg rises a feather, ticklish, erectile, it comes to open the mire of a still dumb desire. The natural allure still relaxed by the sensation of this velvet sword, second skin for a moment of ecstasy, reveals this taste for the feverish confrontation of bodies and materials. To

hold the limit, the tension between narratives and forms thus reveals this fetishistic and effervescent quest. The bodies are with the barks.

Was this irrepressible taste, this fever caused by the discovery of the concealment of a desire, that of Gustave Courbet's painting, *The Origin of the World* (1866)? After a sale to the Ottoman collector Khalil Bey was hidden behind another painting by the master, called

*The Castle of Blonay*. We come back to it. By a confusing game of chance, this castle was the view and the point of escape for Sergio Marchionne, protected behind the walls of his mansion. To escape the scandal or to calm some ardor, the bushy and spread legs of the *Origin* were covered by a snowy carpet.

Marcel Duchamp, then living in the same vicinity, amused himself by calling Courbet a “faux-con/falcon” or “faux vagina” in French, attacking the supposed masculine triviality of this painting. It was also on the pages of the local newspaper that the author of *Étant donnés* (1946-1966), also known as Rose Sélavy, obsessively drew birds. The hawk, a voyeur and predatory animal that replaces the artist's drone/look, flies over the town, which becomes its theater of operation. Blonay becomes his territory, his strike zone as well as a matrix of voracious desire and once again the origin of the world.

**Alfredo Aceto** (b. 1991, Turin, lives in Geneva, Switzerland) is a visual artist based in Geneva. His practice includes film, installation, photography, text and sculpture, and is mainly concerned with the body and the biography. Using among others sculpture, film and sound, Alfredo Aceto creates spaces suspended between fiction and reality. His environments are places to live, in which one can find a sort of melancholy, artificial time alteration and image saturation. The objects he produces are traces, functional elements for the construction of the space where the blurred boundaries between his personal timeline and the collective one express the way chronology can 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 ages emerge. Alfredo Aceto nurtures his own research by questioning his own self and, more in general, the ego that reigns in every person, if only on a latent level. Alfredo Aceto studied Fine Arts at ECAL (École Cantonale d'Art de Lausanne). His work has been exhibited in many international surveys, including DOC!, Paris, Museo Pietro Canonica, Rome, Museo del 900, Milan, Centre d'Art Contemporain de Genève, Geneva, Kunst Halle Sankt Gallen, St. Gallen or Kunsthhaus Glarus, Glarus. Aceto is currently teaching at ECAL in Lausanne. In 2022 his work has been shown at MCBA (Musée Cantonal des beaux-arts de Lausanne), CAPC (Musée d'Art Contemporain de Bordeaux) and Fondazione Merz, Palermo.

**Pierre-Alexandre Mateos** and **Charles Teyssou** are a duo of writers and curators living in Paris. They are curators of *Conversations at Paris +* by Art Basel. Current and upcoming projects include *Paris Orbital*, a public program at the Pinault Collection—Bourse de Commerce (Paris), *The Life and Death of Zoé Lund* at the Pinault Collection—Bourse de Commerce (Paris), *Cruising Pavilion*, an architectural reader, a publication with Spector Books (Leipzig) and HEAD School (Geneva), and the ongoing archives *Arles Terminal City* ([arlesterminalcity.com](http://arlesterminalcity.com)) commissioned by the LUMA Foundation (Arles). They recently curated *Das Gold der Liebe* at Shore Gallery (Vienna), *Shooting Stars* at Blue Velvets Projects (Zurich), and *Clowns' Kingdom* at the Maison du Danemark (Paris).