



**STUDIO
LA CITTÀ**

RISONANZE

David Leverett and Roberto Pugliese

3 March > 19 May 2018

Opening: 3 March 2018, at 11:30 a.m.



David Leverett

Roberto Pugliese

curated by **Valerio Dehò**
with an essay by Michael Haggerty

On Saturday 3 March 2018, at 11:30 am, Studio la Città will be opening the show **Risonanze** [*resonances*]: a double solo show curated by Valerio Dehò, with works by **David Leverett**, an English artist from 1938, and **Roberto Pugliese**, a young sound artist from Naples.

The decision of showing together two artists so different for age and media, derives from the interest for the composition – in its aesthetic and musical meaning – that is widely present in both artists.

David Leverett is a peculiar artist whose works have been part of the artistic movement named by the critics “pittura pittura” or pure painting, and he started to work with Studio la Città in 1971.

Michael Haggerty clearly illustrates that particular atmosphere in his essay, where he explains the work of the young English artist and the context of those years.

Among the artworks chosen for this exhibition, all part of a series from the ‘70s, the selection includes a series of works that use different media and supports. In **Time membranes**, *poems and calligraphic remarks have been superimposed in clockwise sequence and cast in clear resin sheets. They are held off the wall surface by small clamps, allowing light to pass through them to be reflected back off the wall, through the work.* (David Leverett - *Fragments from the laminates of continuous time*, Studio la Città, 1977). In each of these works, colours seem to resonate like a musical instrument and the appearance of some marks recalls the imaginary scores evoking those “spiritual resonances” mentioned by Kandinsky in his *Concerning the spiritual in art*. Valerio Dehò quotes the book at the beginning of the essay he wrote about this show:

Colour is the keyboard, the eyes are the hammers, the soul is the piano with many strings. The artist is the hand that plays, touching one key or another purposively, to cause vibrations in the soul.

Here comes the link with the sound installations of Roberto Pugliese who, using mechanical devices controlled by a software, aims to examine new phenomena linked to sounds and the relationship among man, art and technology, without losing sight of the visual aspect. In the works exhibited, from the large **Emergenze Acustiche** [*Acoustic Emergencies*] – a sound installation with plexi-glass tubes and speakers – to the cascade of audio cables **Unità minime di Sensibilità** [*Minimal Units of Sensitivity*], to the smaller wall installations, like the new **Possibile Riflessione** [*Possible Reflection*], the sound becomes a subject to research, a means for acoustic and visual expression,

a vital energy that animates the inanimate, a guide to analyse and stimulate the psyche and the human soul.

Valerio Dehò points out that [...] *Not only is the distance between the two artists overcome, but the comparison becomes an occasion for thinking about the relationship between the arts and the importance of synesthesia for understanding the limitlessness of contemporary art, of its continuous need to go beyond boundaries. A reinterpretation of David Leverett in the light of Roberto Pugliese's Sound Art, and vice versa, also means covering the temporal distances by way of their poetics and discovering that the interior resonance of Kandinsky was not a theoretical hypothesis but the discovery of an unknown land between painting and music.*

David Leverett was born in Nottingham in 1938. He lives in London.

Before becoming well known for his abstract acrylic paintings and his collages, David Leverett had studied at the Nottingham college of art (1957-61) and at the Royal Academy (1961-64). He worked as a designer and set designer before turning to painting and beginning a career as a teacher. In 1966 he held his first solo show at the Redfern Gallery in London. His work reflects his continuous attention to landscape, partly in order to reflect our identity in the world, and partly to draw attention to the notable dynamics of the natural environment on which we depend. His works have been part of important group shows centred on "pittura pittura" or pure painting, among which the famous exhibition *Empirica*, curated by Giorgio Cortenova for Museo di Castelvecchio in Verona (1975) and later installed in Rimini. His first solo show at Studio la Città was in 1971 and later, represented by the same gallery, he took part in numerous exhibitions abroad (for example, in Athens, Berlin, and London). At the end of the 1970s he exhibited at the Tate Gallery, London, and with the British Arts Council. His works are to be found in important international public and private collections.

Roberto Pugliese was born in Naples in 1982, now he lives and works in Bologna. After having taken his Master degree in electronic music at the Conservatorio San Pietro a Majella in Naples, with M° Agostino di Scipio, he divides his time between teaching at the same institution (musical systems, electroacoustic - and informatic laboratory and Sound art), playing music and realising sound installations. His research primarily derives its energy from two artistic currents, that of sound art and that of kinetic and programmed art. The artist was awarded with an honorable mention for the category "sound art and music" at the *Ars Electronica* in Linz in 2013 and with a special mention at Vida 14 – Telefonica Fundación – in Madrid. Among the most important exhibitions, the following are worth citing: *La Finta Semplice*, Museo degli Affreschi, Verona (2016); *Concerto per natura morta*, Studio la Città, Verona (2014); *Emergenze acustiche*, Tenuta dello Scompiglio, Vorno, Capannori (Lucca, 2013); *Noise*, collateral event of the 55° Venice Biennale (2013); *Echi liquidi*, TRA, Treviso ricerca arte, Treviso (2012); *Aritmetiche architetture sonore*, Studio la Città, Verona (2012); *Data Deluge*, Ballroom Marfa, Marfa, Texas (2012).

A special thanks to:

- Angel Moya Garcia, Co-Direttore per le Arti Visive, Tenuta dello Scompiglio, Vorno Capannori (LU)
- Monacor Italia S.r.l., Castel Maggiore (Bologna)

Link for downloading the images:

<http://studiolacitta.it/risonanze-roberto-pugliese-e-david-leverett/>

Exhibition period:

David Leverett – Roberto Pugliese. *Risonanze*, 3 March > 19 May 2018
curated by Valerio Dehò, with essays by Valerio Dehò and Michael Haggerty

Venue:

Studio la Città, Lungadige Galtarossa 21, 37133 Verona

Opening hours:

from Tuesday to Saturday from 9 a.m. to 1 p.m. and from 3 p.m. to 7 p.m.

For further information and images please contact:

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