

Patrick Tuttofuoco

(Milan, 1974)

In view of the opening of the renovated Officine Grandi Riparazioni in Turin in September 2017, Patrick Tuttofuoco collaborated for a month and a half with CasaOz, a nursing home which follows children and families afflicted by illness. The major immersive installation *Tutto Infinito* originates from the profound relationship established with its young guests during the workshop activities planned in synergy with the ZonArte network, which brings together the education departments of four major Turinese institutions dedicated to the contemporary sphere. The evocations arising from this experience were gathered in a landscape of red sand dunes, fluorescent lights and tunnels coated in aluminium, which for a number of weeks reshaped the spaces of the OGR. Tuttofuoco's idea originated from the desire to give shape to a dimension parallel to that of reality in which time is dilated to the point of coming to a halt. The large white neon representing a lightning strike blocked forever within the narrative of the work was an example of this state of suspension. A second neon representing the movement of two hands, a symbol of human production, lead towards the central element of the installation: a deconstructed and partial version of Michelangelo's Rondanini Pietà: an expression of the capacity of art to surpass the threshold of time. Another room was occupied by two identical sculptures of a child captured in the suspended state of sleep. Produced in black and white marble on the basis of a 3D scan of the artist's son, the statues exemplify Tuttofuoco's approach, one which blends age-old tradition and industrial design in the shapes and materials of his works.

The artist is also featured in the collection with a work of digital animation produced at the start of his career. Simulating the virtual space of the computer, the video *Boing* (2001) proposes an immersion in the mind of the artist through the portraits of a number of artist friends that bounce like pinballs from one side of the screen to the other, in a sort of videogame which mimics the relational dynamics of the group. After abandoning his studies in architecture in favour of the academy, Tuttofuoco found art to be the medium by which to express his interest in the phenomena of aggregation and the creation of a shared space. Indeed, his early works called for the presence or involvement of other people, from his relatives (*Famiglia*, 1999) colleagues (*Grattacielo*, 2000) and even the art audience, invited to interact with his colourful and playful installations (*Brazil*, 2003). The attention paid to other individuals would remain strong after 2008 – a year which marks an important turning point in the artist's career, starting from the decision to leave Milan for Berlin. It was in this moment that Tuttofuoco began to make use of figuration: the body explodes in a myriad of fragments in which eyes, faces, masks, hands and quotations from classical statuary appear ever more frequently.

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