

Diego Perrone

(Asti, Italy, 1970)

Ideas that take shape and forms that maintain the dynamic volubility of ideas: this is often the first sensation one experiences in the presence of Diego Perrone's works. Drawing on multiple sources, including the peasant culture of his native region and both twentieth-century Italian art and the history of cinema, both of which were part of his academic training, the artist explores obscure territories, descending into melancholy, ironic or sometimes frightening regions. As in a reckless introspective journey, logic in his work seems to give way to other, more powerful forces, and the reality that may be evoked becomes a surprising mythopoetic environment. Drawing, sculpture, photography, video, animation, and film are only some of the technical means Perrone has employed to date. Based on and characterized by absolute freedom, it is possible that other techniques will be added to this long list. As artist says, "it is more interesting to work than to finish, because working remains in a condition of potentiality."

Voids and cavities, and therefore the sounds and mental and poetic states that these forms imply are recurring subjects in the artist's work. Since the mid-1990s Perrone has created works that represent the formation of holes in the ground, the process of casting bells, and also the human ear and its labyrinthine articulations, as in the case of the three works in the collection. Created in 2011, all untitled, these works include a drawing on paper, one on pink polyester, and a glass sculpture. The process the artist has used includes the acquisition of images of human ears, downloaded from the Internet, which, distorted with digital applications, have furnished a raw material for inspiration. With the two drawings, the work emerges through the reiterated use of a red ballpoint pen, the fine line of which precisely delineates, with intentional alterations, the external and internal portions of the auditory organ. Created first in wax and then cast in glass, the sculpture augments the sense of alienation that is already perceptible in the two-dimensional images. Detached from any possible body and created with a polychrome variation, starting in pale pink and culminating in brilliant green, it is clearly not presented as an anatomical cross section. Rather, not unlike an amulet, simultaneously futuristic and primitive, Perrone's ear seems to embody in a single entity what is almost a rediscovered and never truly domesticated monster, a form both human and decidedly bestial. (MB)