



La Fondazione Bogliasco in collaborazione con START, opening collettivo delle gallerie d'arte di Genova, presenta il progetto della scultrice Luce Delhove. L'esposizione comprende anche il libro d'artista *Rêves – tu ce que je rêve?* realizzato durante la sua residenza nel 2007 presso il Centro Studi in Bogliasco.

START 2013 - 4 ottobre 18.00 - 24.00

segni, trame, echi, memorie
LUCE DELHOVE
JE LIS TES LIGNES
 installazione multimediale

progetto grafico e scultoreo di Luce Delhove
integrazione sonora di Caterina Calderoni
 testo critico di Rolando Bellini - fotografie di Paola Caso

Ingresso libero

GALLERIA GHIGLIONE - GENOVA
 Palazzo Doria, Piazza San Matteo, 6B
 dal 4 ottobre al 8 novembre 2013
 Orario: lunedì 15.30-19.30; sabato 9.00-12.30
 da martedì a venerdì 9.00-12.30/15.30-19.30
 tel. 010 2473530 - info@studioghiglione.it



START 2013
JE LIS TES LIGNES

signs, wefts, echoes, memories

Multimedia installation by Luce Delhove

Caterina Calderoni: audio integration

Critics by Rolando Bellini - photos by Paola Caso

The Bogliasco Foundation in collaboration with START, the collective opening of art galleries in Genoa, presents sculptress Luce Delhove's project.

The exhibition includes the artist's book *Rêves – tu ce que je rêve?* developed during her residency in 2007 at the Liguria Study Center in Bogliasco.



Luce Delhove, *Graphic project: Writings*

The line, being an abstract, intellectual and rational entity, led the artist primarily to focus on the brightness of the surfaces, of the wefts, on the pureness of the sign and quality of the line itself. The signs represent the opportunity to modulate one's own feelings, thoughts and memories, by transforming them into evocative evolving visions.

When the artist makes a drawing, or the composer writes a score, both of them use graphic signs of some kind on a piece of paper; ideally they are sounds. If a score is the evidence of certain sounds, a drawing is both text and score at the same time. Signs and marks remind us of the experiencing of sounds. The understanding of a drawing, as the reading of a score, is an intellectual act, which is individual and subjective and involves both the mind and the spirit.

In the art of the scribe, the written lines on a page using letters, or marks, punctuation and figures were the evidence of his manual skills. In the paper project, the drawings are the result of a *frottage* technique with pastels and graphite, handmade with either slow or frantic movements. Drawing a line with graphite on a surface, it means to add something, as the



graphite creates another supplementary superimposed layer, which gives a certain thickness to the drawing.

Sculpture project: metal fabrics

It consists of the recycling of metal scraps, transforming them into iron and aluminum sculptures by using hammers, chisels, drifts and other tools that can originate unexpected texture on the metal, and put in evidence certain emotions open to a personal interpretation. A powerful and thoughtful handcraft emerges from these pieces, thank to the complexity of the wefts and signs, which are reproduced in countless different ways. A measured light here participates to the plastic definition of the sculpture. Another aspect is the artist's interest in experimenting new techniques and materials. While working, the artist was struck by the sounds produced by hammering repeatedly on a metal surface, for instance. As these sounds were produced during the manipulation process of the artwork, they could become themselves a part of the artistic project. This is why the Composer Caterina Calderoni was involved.

Caterina Calderoni: *Stries du silence, Sound integration*

Any material in the space can produce a sound, if stressed to vibrate. The sound integration to this installation ideally amplifies the vibration of the signs and shapes by spreading it out in the space around them and creating a link with it. Nonetheless, this integration does not want to provide a sound dimension to the artwork, but a vision of that reality, filtered by imagination and invention, as the artwork does suggesting the personal and subjective interpretation of the artist, and finally the interpretation of the observer. The score of the piece derives from the sounds produced directly by the objects in different ways (rubbing or hammering the surfaces with brushes, chisels, metal bars, etc.), and recorded, and finally ordered according to their most evident characteristic (continuous sounds, short tones, detached sounds, scraping sounds, "smooth" sounds, etc.). The audio objects obtained after the digital editing work, represent the basic elements of the sound project, which was carried out by elaborating and composing in harmony with the materials and the space. The sound habitat is therefore the fourth dimension of the artwork as a whole.

