

BERGAMO

Hoysteria is a “mishmash” term, fusing together the words “osteria” (“inn”), “ostrica” (“oyster”) and “isteria” (“hysteria”): terms which allude to containers of various kinds, capable of housing diverse kinds of guests. The conceptual and phonetic assonance that these words share produces an untranslatable title, a linguistic misnomer and a semantic dysfunction, all embodied by the figures to be found in the exhibition.

Innkeepers, forgers, old seadogs, sentinels, ghosts and monsters are the subjects that fill the Spazio Zero of the GAMeC, featuring a contemporary degeneration of genre painting.

The exhibition itinerary opens with the diptych *Master – Mother Board* (2018), a double portrait with profile effigies of numismatic leanings: the Father and the Mother, “landlords”, welcome visitors at the entrance, carefully examining and overlooking their movements. Inside, all the space is “contaminated” by bonded leather, a leather-tanning derivate created through the processing of offcuts of leather fibre of bovine origin, of which the best-known application is that of strengthening/filling/padding: a second-class material which is produced so as not to be seen and which here, on the contrary, covers everything in sight. The colour of this product even spills onto the walls of the room, creating a material continuity, a genuine container for the works.

Bonded leather attempts to camouflage the space, imitating the mimetic silhouette of *The Grinder* (2015): anamorphic blotches that stand out against a light background, full of crossings out and simulated second thoughts.

At the centre of the exhibition space stands what appears to be the massive taxidermy of a sewer pipe – *Calabiyau* (2018) – and the reconstruction of a wooden shack, also coated in the same ghostly material. A hut-cum-armour inhabited and surrounded by strange figures, already to be found in embryonal form in the exhibition *Green Room* (BACO, 2016), when the artist was transformed by the prosthetic makeup artist Vittorio Sodano into a series of paradoxical characters – Commander, Exterminator, Monomaniac and Fisherman – destined to collapse into one another.

While *Green Room* was the pretext to activate a series of processes of which painting is the final purpose, the ensuing pictorial elaboration of the mutation undergone led to the creation of *The Grinder* (2018), here grafted and housed inside the shack.

The itinerary leads to a setting that hosts the projection of *Sexual Clumsiness*, a 16 mm video showing offcuts from the filming of a prosthetic makeup session. Around the makeup artist's table, we may also see works from the series *Sexual Clumsiness of Amphibious Machine* (2017) which in turn allude to metamorphosis, recycling, decomposition, the moment of undressing which, psychotically, follows that of dressing up.

Giaconia's maniacal linguistic aspect is expressed through his use of heterogeneous materials such as silicon, vulcanite, nylon, neoprene rubber, bonded leather and elastomers, showing the doggedness and empirical obstinacy of both his research and his pictorial practice: visual thought animated by artificiality. Psychotic accumulations of objects, plastic obsessions and machinic automatisms offer the terrain to develop the work on himself, a compost heap of images to browse through or dissect, giving rise to the synthetic biological creatures that constitute the backbone of his works.

The exhibition is staged with the support of the Club GAMeC – the association of friends of the museum which, ever since 2005, has supported the activities of the Gallery – comprising the first of a series of initiatives aimed at promoting contemporary artistic research in all its forms.

GAMeC

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GIACONIA

Hoysteria

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SPAZIO ZeRO

Oscar Giaconia (Milan, 1978) lives and works in Bergamo.

Among his key solo and collective shows: *Green Room* (Bergamo, BACO Arte Contemporanea, 2016); *Happy Ending* (Reims, FRAC Champagne-Ardenne, 2016); *Peintures* (Troyes, Musée Saint-Loup, 2014); *Alea* (Bergamo, Thomas Brambilla Gallery, 2012).

His works may be found in numerous private collections and are part of the permanent collections of FRAC Champagne-Ardenne, Reims; BACO Arte Contemporanea, Bergamo; UBI – Banca Popolare di Bergamo; Museum Dhondt-Dhaenens and Sint-Martens-Latem.

Shortlisted for the 2018 edition of the Cairo Prize, in the same year the GAMeC dedicated to him his first solo show in an Italian museum institution by way of recognition of his meaningful artistic career.

SPAZIO ZERO

1
Master - Mother Board, 2018
oil on cellulose fibre with
plasticized gelatine in vulkollan
case
Private Collection

2
Colon (The Monkfish Soliloquy),
2017
oil on lubricated paper on
canvas, latex and oxides in a
case of charred salpa and wax
with plasticised protein binders
De Iorio Collection

3
Colon (Il Guardiano di porci),
2018
oxides, ox gall, lard, sulphuric
acid, vulkollan, on lubricated
paper in acidic bonded-leather
case

4
Calabiyau, 2018
dessicate tripe, animal fat, sea
salt, agar gel, oxides, branched
aminoacids, polyurethane, para
rubber, nylon, taxidermy nails in
a glass case

5
The Grinder, 2015
oil on paper on canvas in
neoprene case
Ubi Banca Collection

6
The Grinder, 2015
oil on paper on canvas in
neoprene case

7
The Grinder, 2015
oil on paper on canvas in
neoprene case

8
Aye-Aye, 2018
oil on cellulose fibre with
plasticized gelatine in vulkollan
case

9
Aye-Aye, 2018
oil on paper on canvas in nylon
and silicone case

10
The Grinder, 2018
oil on lubricated paper in acidic
bonded-leather case
Private Collection, Milan

CORRIDOIO

11
Sexual Clumsiness, 2017
1'36" Loop
16 mm
Video Wall Pioneer Cube 100
2 x 1,5 m
sound by Steve Piccolo

12
Colon (The Exterminator), 2017
oil on cellulose fibre with
plasticized gelatine in acidic
bonded-leather case

13
Hoysteria, 2018
oil on cellulose fibre with
plasticized gelatine in
polyurethane case Ureol
PROLAB 250
Private Collection

14
Sexual Clumsiness of
Amphibious Machine, 2017
oil on paper on canvas in a
acidic bonded-leather case

15
Sexual Clumsiness, 2018
oil on cellulose fibre with
plasticized gelatine in nylon and
silicone case

16
Colon (Exquisitor)
oil on paper on canvas in
neoprene rubber case

17
Aye-Aye, 2018
oxydes, ox gall, casein, animal
fat, sodium hydroxide on
lubricated paper in nylon case
ossidi

18
Aye-Aye, 2018
oxydes, ox gall, casein, animal
fat, sodium hydroxide on
lubricated paper in nylon case
ossidi

19
Sexual Clumsiness of
Amphibious Machine, 2017
oil on lubricated paper in a
acidic bonded-leather case

