

## Jorge Macchi, *Diario Intimo*

June 27 – October 4 2009

### **Private view: Saturday 27 June at Le Moulin:**

- From 6pm to midnight:

- 6 pm: tour of the exhibition and cocktails
- 9 pm–midnight: rustic banquet and DJ Set on the river bank

The artist Jorge Macchi was born in 1963 in Buenos Aires, where he lives and works. He plays an important role amongst the generation of Argentinian artists who emerged in the 1990's. In 1993, he moved to Paris, the start of a five year period during which he travelled all over Europe, participating in many residencies in Rotterdam, Amsterdam and London... In 1998, Jorge Macchi returned to Buenos Aires. In 2005 he displayed his work at the Venice Biennial, representing Argentina. His work was exhibited notably at the Havana, Sao Paulo and Istanbul Biennials, at Le Credac in Ivry-sur-Seine, at l'0Neuf, the Regional Contemporary Art Centre in Montbéliard, at MUHKA in Anvers, at the Walker Art Center in Minneapolis, the New York Sculpture Center, the MUCA in Rome, etc.

The exhibition at Galleria Continua / Le Moulin has installed an eclectic sample of the artist's work: installations, sculptures, videos, drawings, etc. displaying his great creativity. The contradiction between movement and stability, the ephemeral and the permanent, and destiny are the artist's favourite themes.

Jorge Macchi's work stands up to any exegesis. Rather than a linear progression, his works appear as dense and intricate semantic networks. The information is knowledge which comes from all sides and ends nowhere. Jorge Macchi frequently uses newspapers, paradigms of information archives based on fact. Beyond simple information, writing, poetry and music play an important role in his work, visible in the installation *The Singers' Room* (2006), made in collaboration with the Argentinian musician/composer Edgardo Rudnisky. This work, exhibited for the first time in 2006 at the University of Essex (Great Britain) is the conclusion of Jorge Macchi's residency at AHRC (Research Centre for Studies of Surrealism and its Legacies). The installation is based on light and sound. It is composed of four large glass panels with the material chosen for its intrinsic qualities: transparency, extreme fragility and reflective ability on contact with light. As soon as a letter appears, a sound follows, reverberating over the whole room like the chant of mermaids. The text which emerges is the work of the Uruguayan poet Idea Vilariño. What mainly interested Jorge Macchi and Edgardo Rudnisky is the pyramidal structure of the poem, and its 'phonetic' representation around the sentiment of loss evoked.

Jorge Macchi's works are also conceived from anecdotes, luck and everyday life. The signs are silently broken-down then reconstructed according to a process of 'de-familiarisation'. For the artist, the more the object is simple and clean, the more it will contain references and the more its relationship to us will be personal and sentimental. This 'oblique strategy' and a sharp sense of black humour are characteristic of his work.

In his works Jorge Macchi likes to suggest that there is a parallel universe to ours, existing under the surface of banality; reality is elusive. The artist is interested in recreating the conditions of a parallel reality. His work is an elegy to the absence of a unique vision of the world. One of his main questions is then: if we cannot trust our eyes to provide the truth, as knowledge doesn't depend on vision, how can we try to organise the world, with the duality between what our spirit knows and what our eyes see? Even if we cannot trust our vision, at the same time it is our starting point.

Jorge Macchi clearly shows an interest for margins, endings and fragments, what has broken down behind us. In his universe, everything is in transit, precarious. Nothing is ever permanent. His pieces reflect absences which order the scenes as strongly as each presence. He is an artist of loss and nostalgia. Signs of a collective memory increased by connotations are used by Jorge Macchi to develop his 'Cavern', his personal vision of the contemporary world. The souvenirs are fragmented, on the same level as reality and images. For him, the atmosphere acquires something metaphysical, a mysterious tranquillity, seriousness or calm. The emotional truth seems as solid as a scientific truth and his images are many stories which haunt him. Without any doubt, his work is fiction which ponders over communication and the hereafter of language, the inexpressible proportion.

## **GALLERIACONTINUA / Le Moulin 46 rue de la Ferté Gaucher, Boissy-le-Châtel (Seine-et-Marne)**

From Paris, by car or train, allow an hour.

- Saturday 27th June, courtesy bus from Paris: leaves Paris at 5pm, meeting in front of the entrance of Jardin des Plantes, Place Valhubert 75005 Paris. Metro Gare d'Austerlitz, lines 5, 10 or RER C. Return to Paris around midnight. By prior booking only: [lemoulin@galleriacontinua.com](mailto:lemoulin@galleriacontinua.com)

- By car:

> Toll motorway: East motorway A4 direction Metz / Nancy. Take exit 16 Coulommiers, then the N34, go through Coulommiers. Follow Boissy-le-Châtel on the D222 and turn right onto the D66 towards Chauffry until Le Moulin.

> Main road: the A4 motorway towards Metz / Nancy. Take exit n°13 and continue on the D231 (the road to Provins). Then follow the D231 (road to Coulommiers) for 25 minutes and go over four roundabouts: 1<sup>st</sup> roundabout, take the 2<sup>nd</sup> exit; 2<sup>nd</sup> roundabout, go straight over taking the 2<sup>nd</sup> exit, carry on for 10 minutes; 3<sup>rd</sup> roundabout (known as the Obélisque) go straight over taking the 2<sup>nd</sup> exit, carry on for 15 minutes; 4<sup>th</sup> roundabout, take the 3<sup>rd</sup> exit on the left, towards the road to Coulommiers, on the D402.

Follow the signs for Coulommiers. Go past the Moulin de Mistou and go through Mauperthuis. Carry on for 5 minutes. At the 5<sup>th</sup> roundabout, carry on towards Coulommiers on the D402 (bypass southeast of Coulommiers). On arrival at the 6<sup>th</sup> roundabout, take the D934, 2<sup>nd</sup> exit. Go into Chailly-en-Brie. At the traffic-lights by the church, turn left into rue Saint-Médard (D37). Go past Chailly-en-Brie. Go into Boissy-Le-Châtel. Take the rue des papeteries and go past the level crossing and the former Moulin de Sainte-Marie paper-mill on your left. At the stop sign, take the D66 on the right (rue de la Ferté-Gaucher) until Le Moulin, situated on the right.

- Public transport: train from Gare de l'Est, to Coulommiers. Then bus exiting the station towards La Ferté Gaucher, stop: Moulin de Boissy / Chailly Boissy-le-Châtel.

The Moulin is open from June 27 to October 4, on Friday, Saturday and Sunday, from 12 midday to 7pm.

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