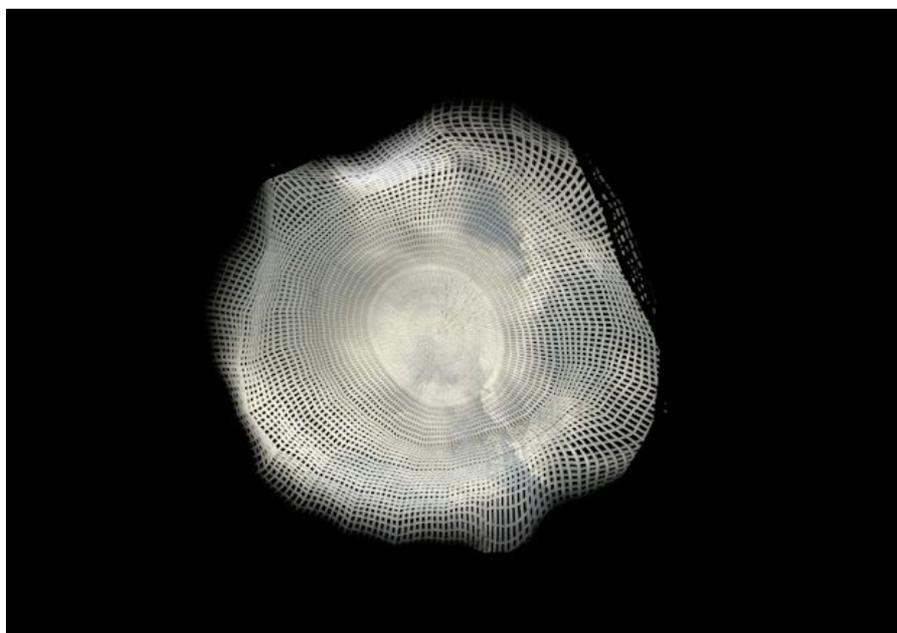


## Alter-Egos

solo show by

### Guido Canziani Jona

19 March - 14 May 2016  
opening Friday 18 March 2016 at 7 pm



Galerie Mario Mazzoli is pleased to announce *Alter-Egos*, the second solo show by Guido Canziani-Jona.

Recently, Canziani-Jona's research has called our attention to the ambivalence between digital and handmade creation.

This tension between digital and analog characterizes all the works in this show, which consist of associations between hand-made paintings and sculptures, and their computer-made equivalent (alter ego).

Canziani-Jona's work, however, does not entail a univocal process of digital reproduction of the real objects, but rather one of interpretation of the same subject through different tools. The two parts of the work, digital and analog, refer to the same basic idea but are developed in parallel, one influencing the other, without a specific hierarchy. Wood, copper, screens, sounds and other media coexist in an indissoluble and peculiar whole.

In *Alter-Egos*, Canziani-Jona invites us to reflect upon issues of representation. The singular parts of his works, the analog and digital, do not represent anything specifically, but they do represent each other.

At a first look, the choice of the iconographic content appears to be irrelevant. Academically trained as a painter, however, Canziani-Jona chooses to employ gestures that reference organic abstraction in order to concentrate on the digital/analog dualism through a known language, one that everyone may recognize as correlating to the history of modern art, and one that in itself embodies the natural dualism between order and chaos. In this way, the portrayed figure participates in highlighting the primary subject of the work, which is representation itself.

Canziani-Jona is not seeking a representation of the physical world, but rather a meta-representation, namely the representation of representation.

It is an investigation of the construction of a semiotic relation, and of how such construction can be influenced by the tools employed to create the sign: on one hand, a painting is always influenced by the employed brush, color, and support; on the other, the software of choice inevitably influences a digital work.

To an extent, Canziani-Jona's work seems pessimistic in nature, as it reveals the artist's technical and formal addiction, his reliance upon tools and history, and the impossibility of freeing himself from it. In this view, Canziani-Jona's digital end becomes a vain hope for the new, while the analog counterpart locks the prison cell of the past. Paradoxically, however, he provides us with a solution that expands both the boundaries of digital art and of classical painting, turning his seemingly pessimistic approach into a positive search for a personal identity.

Guido Canziani Jona (\*1974, Milan) lives and works in Berlin. He works in a wide range of media including sound, video, painting, sculpture.

Recent exhibitions include: Assab One, Milan 2014; Galerie Mario Mazzoli, Berlin 2013; Neue Berliner Räume, Berlin 2013; Digital Art and Sound Weekend 2011 (transmediale and CTM), Berlin 2011; and the Land Art Biennial 2010 (Mongolian National Modern Art Gallery), Ulaanbaatar 2010.

Concurrently with this exhibition, the BeBeHo Lützowstr. GmbH will be presenting *Carbon based Form* (2016), a permanent outdoor sculpture that reacts with the environment.

The installation is open to the public from monday to friday, from 10 am to 18 pm and by appointment.

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