

MICHELE BUBACCO

Your Bones

September 3rd – Oktober 29th 2016

In order to insult somebody, the Italian slang provides a morbid expression which could be translated in English with the following words: „What the hell do I have to deal with your bones“. Which means that the announcer of such an expression addresses to someone else's family or issues. The speaker points out that he/she is not willing to deal with the addressee's life or issues. But the speaker pushes aside that there is no possibility to reject someone else's bones or family because also the speaker is a human being. The speaker cannot deny being human as well, invested with bones, family etc. So by saying „Your Bones“ which means „I don't care about you“ he/she means also himself/herself. Not caring about others automatically implies not to care about oneself. In his work the Italian painter Michele Bubacco argues with this subject matter.

In his first solo-exhibition in Germany „Your Bones“ the paintings and drawings get into a conflict of allotment. Who cares about whom and who dominates the canvas? The pictorial or the graphic gesture? Is the graphical technique able to serve the pictorial intention, as Michele Bubacco (*1983, Venice, Italy) tries to show on his canvases where painting and drawing bump into each other elegantly?

The big canvas „Still life with vase of basil, human cranium, cat, jug, bottle, telephone and philosophic paint on the wall“ shows the respective objects, standing on a wooden floor. The objects are uttered spontaneously on the canvas by using acrylics which nearly seem to vanish in the moment as they appear to one's eyes. These featured objects are reminiscental and become signs which carry inside a kind of memory-code, which can be cracked by the beholder. In the upper range of the painting mentioned above one can spot a drawing fixed right on the canvas. Two naked men are seated vis-à-vis. They are connected by a kind of uric ray which is a symbol for their silent agreement: *L'autre c'est moi* - My counterpart is me. At first glance the drawing does not seem to be connected to the rest of the canvas. But constantly both elements get more and more in contact. And the drawing converts into the cardinal point of it all.

Exactly the same happens to the painting „Still life with a wrong painting on the wall“. Further more on this canvas Michele Bubacco plumbs two things: the frontiers of subject-object-relationships and the relationship between drawing and painting.

At last Michele Bubacco's works do not only reveal his affinity to drawing, but also his interest for the Still Life. But not as a reference to art history. The Still Life serves as an instrument which helps Michele Bubacco to understand better his own creative process and production. As Dante Alighieri retained many centuries ago in his „Convivio“: The animate arises from the inanimate. The bones begin to move.

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