

Silvia Argiolas

Lalangue

september 2nd - november 10th 2017

„It's easy to look at these women and...tally up their sins and errors. It's easy to tell yourself, this is not my story.“

Sady Doyle, Trainwreck, 2016, Melville House Publishing, Brooklyn, NYC/ London

The saying „It's on the tip of one's tongue“ means exactly the moment which lies between consciousness and subconsciousness. In this particular moment you search for a special word which does not come to your mind. But you already have a notion of it. The word you are searching for already exists in form as a feeling, although it still lacks a concrete linguistic structure. The Italian painter Silvia Argiolas (*1977, Cagliari) is interested in this intermediate range in which the body still communicates the unspoken. The most interesting aspect for Argiolas is the part in which language still needs to be puzzled out, before it turns into structured, conscious knowledge (Massimo Recalcati). In that way Argiolas' painted figures hold unconscious knowledge about their own existence. Their bodies are a means in order to communicate all this.

The title of the exhibition „Lalangue“ refers to the theories of the French psychoanalyst Jacques Lacan. In the French neologism „Lalangue“ the article „La“ melts together with the noun „Langue“ and results into a kind of infantile babble- effect, that means into a state of language which is uttered uncontrolled. For the Milan based artist Silvia Argiolas „Lalangue“ symbolizes the physical and primordial dimension of language. This is why on her paperworks and canvases we encounter female figures who give birth to this kind of nativeness. These female protagonists are far beyond perfection. They show what is going on inside of them, stick out their tongues or let their tears flow. This process is accompanied by tiger figures who also tend to capture the women's tears. The tiger symbolizes strength, but at the same time alludes to a notion of weakness or at least to a moment of personal revelation of imperfectness. Exactly this is what Silvia Argiolas' women stand for. They are women who also seem to have fun and find their peace in dull and boring suburban settings. Silvia Argiolas paints women who might be mocked and dissed because of their immediateness, their strength that touches us.

In her book „Trainwreck“ the US- American author Sady Doyle writes about women „...we love to hate, to mock and fear...“. In her essay Doyle writes about celebrity women who because of their physical inadequacy or their emotional breakdowns become the laughingstock of the public. And these women Sady Doyle writes about have a lot of in common with Silvia Argiolas' women. Both capture the spectator's view who cannot help to look at these women who appear frighteningly beautiful in their immediate nativeness.