





179 10th Avenue, NEW YORK, NY 10011, United States

GALLERIA
CA' D'ORO

Roma | Miami | New York



Galleria Ca' d'Oro was established in 1970 in Rome by Antonio Porcella. Antonio is the son of Amadore Porcella, one of the most notable art critics of his time who wrote for L'Osservatore Romano, the newspaper of Vatican City. Amadore was also the grandson of Alpinolo Porcella, a personal friend of recognized Italian masters including Filippo de Pisis and Giorgio de Chirico. Galleria Ca' d'Oro is viewed as one of Rome's leading contemporary art galleries. Antonio remained active in the art world until November 2020 and was a Vice President of the de Chirico Foundation in Rome. Antonio's daughter and fourth-generation Porcella in the art business have begun working alongside her father in Galleria Ca' d'Oro Rome 20 years ago, and also began managing the gallery's daily operations. In 2010, she realized her vision to bring the gallery to the U.S. In September 2014, Gloria opened the third branch of the Galleria Ca' d'Oro in New York City. In 2017, the gallery moved to its current location in Chelsea.



Wang Yigang

Plastic

Dynamics

Curated by Andrea B. Del Guercio

Wang Yigang - The plastic dimension of painting

By approaching a careful selection of works by Wang Yigang, a selection able to "recount" his expressive development of the last decade, I am able to formulate a critical analysis based on those objective data the artist lives in close harmony and relationship with the context of his studio and his territory - the Liaoning province in northern China.

We came to know Yigang through what was an international and polyphonic comparison, its aim being to observe the state of the art between different generations and in what I believe is the end of the distinction between West and East, between North and South of the world; on occasion of roundtables and collateral encounters, but also while visiting his studio and coming into direct contact with Yigang's works. I found then proof of a new form of artistic expression based on that specific balance that can be found in any artist when faced with and inserted in contemporary culture.

With these indicative and far from accidental premises, the encounter with Wang Yigang immediately led to a relationship of complete agreement, as I was able to confirm by paying close and constant attention to the developments of his work, observing and studying the material from his exhibition activity of these past years. To give a full account of the artist's cultural dimension, I would like to add the intense and specific reflective activity brought forward on social media - "The truth is, every day of our lives

is different, and our work is just another unexpected encounter on one particular day...". Wang Yigang has in fact bypassed the isolation determined by the pandemic crisis through the creative expansion made that is possible by the daily use of online communication; as confirmed in this edition, works belonging to different moments of his career dialogue with the studio's spectacular dimension, with the articulated development of solo and collective exhibitions, to which cautious comments and merciless reflections abound: "A painting that tortured me to death! A work bound to be incredible! A girl scolded me after they had broken up: 'You think you're good at drawing? I can't say I do! All I see is tension and violence, confusion and anxiety.' 'And you were able to see that at a glance?'"

Those who come to witness and interact with Wang Yigang's work must keep these premises in mind, together with those exact elements that can help one fully understand its contemporary dimension; it is on this behavioural basis that we have maintained and promoted through various university platforms our cultural laboratories, where the present theoretical-critical collaboration takes place, so that nothing is vaguely left to chance. One can imagine from this premise that the "tactile" and "olfactory" relationship to art represents for us a decisive experiential passage when compared to the more widespread ephemeral dimension that can come from a "distant" fruition of the work of

art; an exhibition culture where the user experiences the work of art exclusively through books or from a screen is becoming dangerously common. I believe that every step of mediation that can strengthen the basic information one has on a certain subject needs to take place through a true relationship of “knowledge”, where we come to “take possession” of the work of art through our senses and our emotions; it is on these that all visual data act upon, thanks to those values of substance such as the material’s weight, the size of the support, how the work impacts the space that surrounds it and what relationship it establishes with architecture, and the dynamics that take place between work of art and viewer/collector when both are immersed in the private sphere. The value of this “tactile” and “olfactory” impression takes on a role that is fundamental when viewing Wang Yigang’s paintings. Here, the material substance and the overflow of colour beyond the space allowed by the support, bypassing the frame’s limits, the result of a persistent gestural processuality, become absolutely central. If one’s visual perception is to be supported by informative competence, before being able to have free creative individual expression, it is of primary importance to discover the experiential dimension in which the painting is born, its context and the passages Yigang’s follows in preparing and organising his work.

The Studio is located within a fortified four-sided setting, its interior spaces

closed off to the world, coexisting with an elegant residential dimension with its own garden and a pond. We must point stress the huge size of the atelier, its space extending itself "as far as the eye can see", devoid of any kind of "distraction", to the point of bordering the state of exasperation of emptiness; this structural element provides us with a first indication of an operation that is turned inward, that proceeds by self-reduction, that chooses to self-condition and direct any action towards a state of psycho-physical self-centring. The large studio, equipped with a window wall that is irrelevant both in terms of "landscape" and function, tends to develop towards a completely unadorned depth, in which only a large quantity of paint canisters stands out, neatly stacked on pallets, while already completed paintings are distributed along the walls.

Regarding the extreme spatial dimension that is the place of work, the "quadrilateral" of expressive action is recognised for its central position, that is, the point where everything at the moment of the creative process; in this, it is similar to a boxing ring, to a place of struggle and conflict, where we can imagine the ropes hanging from the ceiling as being saturated with the energy Wang Yigang released during his work. The pair of work boots found in the studio is silent witness to his process, and have proved themselves instrumental in the physical management of the pictorial matter, - "that was

When I understood it was possible to work with colours that are expressive but not necessarily descriptive" - allowing for a layering of colour that is now uniform, now solidified in lumps.

It is here, in this austere place-not place, devoid of that heat we would find in most private habitats, where it is enhanced and cared for in its details, that "painting as a subject of painting", that the "work of art on the work of art" is born. There is no yellow that does not respond to white, red that does not pursue blue, nor black that is not contaminated with green. An ideal "palette", ever-shifting, capable of infinitely producing unprecedented solutions, while the colour, through the thrust determined by the visual experience, qualifies itself in a performance that describes the identity of a "light blue close to white", "cold vermilion red", "Venetian red", "light cobalt violet", "yellow ochre", "vermilion cadmium pink", "ivory black", "ultramarine". Each identity loses part of its independence by acquiring value through mutual interpenetration, "photographing" the emotional state of a moment, but ready to multiply itself during its fruition: "Colour contributes to expressing light not as a physical phenomenon, but the only light that truly exists, that of the artist's mind". From that space, articulated through the architecture's geometry, come the painted canvases of these years. Here all laws and rules, requirements and obligations are forgotten, to bring art as a "source"

of emotion to the world; a whirling circuit of images of the mind; an extension that cancels all borders. Like windows connecting the outside to the inside within each of us, Wang Yigang's works can finally be perceived over time, now taken individually, now connected in succession, as an unstoppable kaleidoscope of emotional states.

Andrea B. Del Guercio



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世所處所作之死物也



N19

1991

oil on canvas

47.24 by 32.67 in



Landscape Y22

2012

oil on canvas

50 by 34.25 in



N21

2014

oil on canvas

61.81 by 46.45 in



H 101

2015

oil on canvas

51.18 by 43.30 in



H21

2016

oil on canvas

51.18 by 43.30 in



S24

2016

oil on canvas

31.5 by 23.62 in



S30

2016

oil on canvas

39.37 by 39.37 in



S36

2016

oil on canvas

31.5 by 23.62 in



Abstract T3

2018

oil on canvas

39.37 by 59.05 in



Abstract T6

2018

oil on canvas

39.37 by 47.29 in



Abstract T20

2019

oil on canvas

39.37 by 39.37 in





Biography

Wang Yigang was born in 1961 in Heilongjiang province and is one of the best known contemporary artists in China. Prior to his graduation in 1986, Wang attended the National Art Exhibition of the Young Artists and was awarded the National Youth Art Prize. Wang style can be widely described as abstract art, despite the presence of some recognizable shapes. The artist's preference for abstract visual language rise from his idea that narration and logic are barely useful in art. Intense colors count as the main element in his work. Furthermore, the art of Wang is based on the gesture: a quick gesture that comes from a deep impulse and above all accompanies the materials. His work can be divided into distinct periods. The first period includes works more oriented to the figurative, with affinity to Cubism and Futurism. The second period of Wang, which is closely related to real life, can best be told as Pop Art. During this period Yigang is quite sensitive to elements such as posters, advertisements and political topics, which leads him to a rather large production of paintings. in collage. Since 2000 he has rediscovered Chinese culture; paints a series of works related to traditional Chinese dyeing. The subsequent *period of Yigang which then leads us to the*

most recent works is to be considered purely conceptual and abstract. He paints with his body and his works are never pre-designed, everything develops in the painting process. It piles up layer upon layer of pigments, continually destroying and revising the work until it considers it completed. In recent years the expression of his brushstrokes has become more colorful and richer. All this indicates the full liberation of the artist's creative spirit. Wang's current artistic period has aroused a lot of interest around the world and from some years he has constantly present on the international market.



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G.Saragat 4D street, Lodi, 26900, Italy

The logo consists of the letters 'G', 'A', and 'M' in a white, sans-serif font, positioned on a dark grey rectangular background that has a subtle gradient from left to right.

G A M

Galleria arte Martinelli was founded by Raffaele Martinelli. In thirty years of experience in the world of art, Raffaele was lucky and honored to be working with the biggest names in modern & contemporary art, offering to his collectors works of rare quality. The gallery has the specific intent to find, select and reserve to a highly qualified audience, ART important and exclusive; the gallery would like to be a perfect link between the creativity of the great artists and the particular sensitivity of the fans who believe in the values and culture of ART. In 2014 Raffaele and his son Dario started an international experience finding in Miami the right place to live new art all around. After a few years of study, made of new cooperations, agreements, acquisitions, they moved part of their collection in the U.S. permanently. In 2017 the other son Luigi added to the group extending the chances to bring art all around the world.

Project

Galleria Ca' d'Oro

Galleria Arte Martinelli

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Wang Yigang

Special thanks

Archivio Wang Yigang

Galleria Arte Martinelli

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