

Un---Shaped Breath (2023)

Marco Giordano at Casa Di Marino, Naples

Our sounds are carried through the air, in perpetual friction and splintering between bodies and movements. We exchange breaths, and through close listening, alternative and diverse modes of communication, - not purely mental but sensory - can be formed through reciprocity and participation of different living beings.

The exhibition focuses on language as a dynamic force in relation with geological movements, looking across the concept of disfluency as a spontaneous disruption in the flow of language.

Disfluency forms a deep interrelation with geological and ground discontinuity, resulting in seismic and verbal quivering, hesitations, repetitions, prolongations, clots, or revisions. Language, as bodily phenomenon, accrues all expressive bodies, not just humans.

By challenging the notion of flow and fluency as a fixed and stable canon of reference, and disrupting the hegemony of the linear sequences and functionality as the sole productive logic, disfluency establishes a nonlinear thinking. It sets in motion on the cracks of fluency, configuring itself as an alternative for mending the tear between the human and more than human understating. Marco Giordano's new exhibition at the gallery Umberto Di Marino, titled Un-Shaped Breath combines sculptural installations, wall pieces and works on papers. A range of different materials, from organic to synthetic and industrial, are combined to form new possibility of making. An highly experimental technique has been developed for the sculptures, involving the remelting of lava rocks spewed from Mount Etna. This process re-enacts the so called 'lava flow', reflecting on the geological movement from the inside to the outside of the Earth, in relation with the movement of speech from the inside to the outside of the human body, opening up alternative ways of communication with the more than human world.

A large elliptical sculptural installation invites the viewer to step inside the work and being surrounded by geological formations retracing a volcanic

eruption. A shrill of different materials, originally extracted from and emerging from the ground, have been recomposed and arranged into bound up bodies with porous boundaries. Large wall pieces are one word visual poem made with letters that move and collide across the surface, disrupting the linearity of the word and playing on the edge of language, lingering on the liminal space between boundaries. This stimulates an alternative approach to the act of reading, disrupting its fluency and automatism by extending and slowing down time and speech. Giordano manifests other possibilities of relating through language and disfluent reading. The wall pieces are made using aluminium fiberglass - an heavy duty material adopted for industrial purpose for protecting the body from high temperature -, and thermoplastic - a plastic material for lettering and road marking, generally used as a standard system to convey direction lanes and speed by regulating human movement on roads. Similarly, the works on paper, which are a part the artist's daily practice, present personal thoughts and research interests clashing on a sort of open book.

A frictive point glows. As it cools, it cracks, leaving a gap to be cultivated. Boundless, for potential connections.