



GALLERIA
GIAMPAOLO
ABBONDIO

HAUNTOLOGY

SPECTRAL NATURE OF PAINTING

Show and catalogue curated by Ivan Quaroni

From March 25 to May 13, 2023

Opening: Saturday March 25, from 11am to 7pm

GALLERIA GIAMPAOLO ABBONDIO
Piazza Giuseppe Garibaldi 7 - Todi (PG)

Hauntology (crasis of English terms “haunting” and “ontology”) is a concept coined by Jacques Derrida in the book *Spectres de Marx*: from 1993 and taken up again by Mark Fisher in his *Ghosts of My Life: Writings on Depression, Hauntology and Lost Futures* from 2019.

With hauntology, Derrida opposes the traditional concept of ontology, which defines being as a presence always identical to itself, by introducing the figure of spectre. The spectre is an entity that is never fully present, that does not possess being itself but, as Martin Hägglund argued in *Radical Atheism: Derrida and the Time of Life* (2008), marks a relationship with what is no longer and with what is not yet. For Mark Fisher, ghosts exert a “spectral causality” on the present, precisely because they cannot be fully present, being residues of the past or fragments of a future that never existed. Therefore, what can be defined as hauntological is that which, not being fully present, enjoys a kind of ubiquity and exerts a haunting, spectral power over the present.

Starting with contributions from leading philosophers, essayists and sociologists, curator Ivan Quaroni develops the concept of Hauntology, arriving at the idea that painting possesses an intimately hauntological nature. Painting, every form of painting, reiterates the haunting power of spectres through persistences, repetitions and prefigurations that prevent any form of equation with the present. Indeed, it systematically evades the blocking power of reality as understood by traditional ontology. It can be said that all painting is “out of joint” insofar as it never fully corresponds to reality of which it is, rather, a semblance, an exterior representation, a simulacrum and phantasmagoria.

To give substance to such reasoning, the curator leads us into a thicket of cross-references, dialogues and contrasts between the works of a group of Italian painters who differ greatly in terms of generation, experience and mode of execution, but who are all, each in their own way, capable of stopping in front of time, as Georges Didi-Huberman argued, and generating generating authentically hauntological painting: Giampiero **Bodino**, Giuditta **Branconi**, Danilo **Bucchi**, Pablo **Candiloro**, Maurizio **Cannavacciuolo**, Andrea **Chiesi**, Vanni **Cuoghi**, Alberto **Di Fabio**, Gianluca **Di Pasquale**, Fulvio **Di Piazza**, Elisa **Filomena**, Daniele **Galliano**, Miltos **Manetas**, Marco **Neri**, Nicola **Verlato**, Fulvia **Zambon**.