

Salvatore Garau AFRODITE PIANGE

On the Digital Platform of the “Stanze Italiane” of the Italian Cultural Institute in New York a Preview of the New Immaterial Sculpture of the Sardinian Artist Coming to Life in front of Federal Hall

From 29 May 2021 on www.stanzeitaliane.it

In front of Federal Hall and a few steps from New York Stock Exchange, “**Afrodite Piange**” by **Salvatore Garau** will be born, the third in a cycle of seven “immaterial” works that will be installed in as many cities around the world. Realized thanks to the support of **the Italian Cultural Institute in New York**, which will offer a preview of the new project of the Sardinian painter and will dedicate a “virtual room” to him on the platform **www.stanzeitaliane.it**, conceived by the director of the Institute **Fabio Finotti** and devoted to Italian art and culture, “**Afrodite Piange**” is an **immaterial sculpture** that exists only by will of the artist. It is an artwork only made of air, which takes shape thanks to the imagination of the observer, but above all with zero environmental impact and not replicable on the web: unlike the digital art of NFTs, Garau's sculptures are not an agglomeration of pixels, not an image, but its negation.

Video Salvatore Garau [Afrodite piange](#)

You don't see me but I exist, right above this white round shape / I'm Aphrodite, an intangible sculpture made of air and spirit / Feel my absence which is a true existence /
Still don't see me? And yet I am here, in front of you, and I cry because I am beauty and love which is disappearing / I am your name / Give me the shape you want. Make sure I don't disappear
Altogether / At least make sure that my name remains

Can an artwork that does not exist acquire its own life (even on the art market) only by the will of its author? According to Garau, it can: “*The moment I decide to “exhibit” an immaterial sculpture in a given space, that place will gather a certain quantity and density of thoughts in a precise spot, creating a sculpture that from my title alone will take manifold shapes. The concept of my sculptures is completely different from the provocations of Marcel Duchamp at the beginning of the twentieth century or of the conceptual art of the sixties. The absence of matter for me is an act of love towards the unknown and the mystery to which almost all of humanity is committed. “We are living in a time” - adds Garau - “in which our physicality, our being present is replaced by our virtual image and our voice (which is also impalpable). Our being flesh and blood has to reckon with absence, which is the only true presence in these days.*”



From Saturday, May 29, therefore, the digital platform “Stanze italiane” of the Italian Cultural Institute in New York – which represents a new way to show Italy as a country going beyond traditional styles and open to the new, the unprecedented, the unexpected – will offer a preview of the video documenting the positioning in New York of the new immaterial sculpture by Salvatore Garau “Afrodite Piange”: a white circle with a red dot at its center, on the notes of an intense soundtrack that is almost endowed with a co-protagonist role, featuring Anna Tifu’s violin, Andrea Cutri’s guitar and the drums played by Garau himself, a member of Stormy Six in the 1970s and 1980s.

[Video “Afrodite piange”: filming by Elia Berthoud, editing by Antonello Carboni].

Le “Stanze italiane” sono composte da: “Atrio” (l’Istituto, la sua storia, il rapporto con New York), “Stanza di Dante”, “Stoà” (il portico, luogo d’incontro), “Galleria” (personaggi e opere dell’arte italiana o legata all’Italia), “Auditorium” (cinema, musica, tv, produzione audiovisiva), “Caminetto” (per i dialoghi più intimi su personaggi e libri che uniscono le due sponde dell’oceano), “Biblioteca” (i tesori della lingua italiana); e ancora “Officina del design” (made in Italy), “Children’s Corner” (per i più piccoli) e “Horti” (l’invenzione del paesaggio italiano). Il progetto prevede in futuro l’apertura della “Cucina”, del “Guardaroba”, del “Garage”, della “Palestra” e della “Soffitta”. Ad animare questi spazi una serie di video, immagini, interviste, testi, realizzati solo per le Stanze italiane. Il sito si basa su uno storytelling digitale che consente la navigazione di immagini ad alta risoluzione, trasformate in mappe dei contenuti testuali e audiovisivi di ciascuna stanza. L’iconografia del sito è costruita attraverso immagini simbolo dell’Italia e del suo rapporto con New York, messe a disposizione da musei, fondazioni, istituzioni e collezioni private; estratti di brani musicali di genere ed epoche diverse legati ai diversi temi delle Stanze. Da un’idea di Fabio Finotti (autore dei testi sulla piattaforma), “Stanze italiane” è un progetto prodotto dall’Istituto Italiano di Cultura di New York – Ministero degli Affari Esteri e della Cooperazione Internazionale con la collaborazione di Malina Mannarino (segreteria di direzione) e Floriana Tessitore (programmazione e produzione); il sito e i social media sono curati da “Cultura e digitale”, art direction Venti caratteruzzi. La regia dei video – realizzati in varie sedi, grazie a una fitta rete di collaboratori coordinata in remoto – è di Emanuele Cammarata.

Salvatore Garau, born in Santa Giusta (Oristano) in 1953, graduated from the Academy of Fine Arts in Florence in 1974. His first solo exhibition was in 1984 in the studio Cannaviello in Milan, followed by exhibitions in Lugano, Lausanne, Barcelona, San Francisco, Washington, Strasbourg, and London, as well as two appearances at the Venice Biennale in 2003 and 2011. In recent years, he has exhibited in the museums of Saint-Etienne, Cordoba, Brasilia, Sao Paulo, Montevideo. In 2017 he wrote and directed the docufilm “La tela”, shot in a High-Security prison, with Fabio Olmi as director of photography. In 2019 he shot a docu-thriller taking inspiration from his latest works (not yet exhibited), “Futuri affreschi italiani”. Last February, his second immaterial installation, “Buddha in contemplation”, was set in Piazza della Scala in Milan.

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