



Soft Logic is a collaborative two-person show developed from shared experience, conversation and reflection around notions of dementia, here approached as the materialisation of the loss of knowledge, as well as an agent for chaos and condition of thought.

Building upon ageing and forgetfulness, the show addresses the decaying brain as the dissipation of rational interpretations of the real and the subsequent dissolution of the sense of self, facilitating a feeling of distributed agency within space itself. Dementia becomes thus a methodology for superimposition and flexibility where order, architecture, efficiency, deterioration, ruin and wilderness meet, bridging complexity.

Above earth and dust, beyond the regular distributions of brick and mortar, a gentle breeze fills the old room, like a whisper - it's the spirit of life, touching and penetrating generously with no discrimination. The mind is empty and open; free from its labour days, it can now understand time and renewal, growing old and returning young with the gift of wonder. Thought flourishes from fading memories of order, it's the harmony of the wild! Despite appearance, it is not simple. New thought needs care, it is vulnerable and ephemeral, continuously escaping itself like the movement of a pinwheel. It's here but is already lost. It's a old pattern: you knew.

Now listen. I enter a room with no corners, no up or down, and barely any noise. The sound of footsteps reverberates with the sound of my beating heart, and the hybrid fabrics of my white boiler suit parallel the palpitating veins near my ear, disembodying into the racing brain. Deflated, I fall into a chimney, down into the hearth and its realm of ashes and by doing so, I am sketching in dust: my benumbed finger draws and ploughs and scratches the concealed internal walls. I carve signs in stone next to openings, portals redrawn in geometry, and lines in prison cells flourish in the dark, calling for the passage of days to speed up. Marks are for the mumbling of spells and chants, and remembering. Both storytelling and the apotropaic begin with the act of naming, in the christening of buoys that keep words afloat in the slippery net of facts. Events occur, most of them worthy of nothing more than minor anecdotes. But this hearth is the house's stomach. It has an eye between two words: one thought of leaving a mark on this womb before departing. Since eventually you will forget this body, these lights, and sounds, and feelings. - Diego Delas

SOFT LOGIC

with works by Diego Delas & Rolf Nowotny

curated by Caterina Avataneo

Supported by the Danish Arts Foundation

CATERINA AVATANEO (b. 1989, Italy) is a curator based in London. She was awarded the 2017 NEON Curatorial Award by The Neon Foundation and Whitechapel Gallery and her curatorial projects have appeared in Institutions and galleries including: Zabłudowicz Collection, Kunstraum, White Crypt, Gossamer Fog, ACF (all London) and Arcade London & Brussels. Since 2018 she is Associate Curator at Arcade and Curatorial Assistant on assigned projects at Serpentine Galleries. Recently she was curator in residence at RUPERT (Vilnius) and Salzburger Kunstverein (Salzburg) as well as Assistant Curator of the Lithuanian Pavilion for the 58th Venice Biennale, winner of the Golden Lion. Currently she is curator at DEMO Moving Image Festival.

DIEGO DELAS (b. 1983, Spain) is an architect, artist and researcher exploring reconstruction, repetition and re-interpretations of a premodern culture in regression, now diasporic and forgetful. His work looks at vernacular architectural motifs - those related to storytelling and the apotropaic - embodying notions of a certain modernist drive, that of optimism and renewal that make the house be regarded as a familiar body sustained by memories and populated with spells and amulets. He holds a DPhil Art Practice from Ruskin School of Art, University of Oxford (2019) and a MA in Painting School from Royal College of Art, London (2015). Recent and upcoming solo shows include: Centro-Centro, Madrid; F2 Galería, Madrid; Fluent, Santander. Recent group shows include: CCEMx, Mexico D.F; CA2M, Madrid; V22, London; Casa Encendida, Madrid.

ROLF NOWOTNY (b. 1978, Denmark) is an artist working primarily with sculpture and installation. He investigates the horror of the contemporary individual and social body, dramatizing how such body - physically as well as socially - becomes strange, or other. His works often present sceneries that merge the human and non-human in a odd biological mess or in strange harmonies. He holds a MFA from Royal Danish Academy of Fine Arts (2009). Recent and upcoming solo shows include: Holstebro Kunsthall, Holstebro; David Dale Gallery, Glasgow; Tranen Contemporary Art Center; Museo Pietro Canonica, Rome. Recent group shows include: Gossamer Fog, London; High Art, Paris; 9th Nordic Biennial for Contemporary Art, Kunsthall Aarhus, Aarhus; Moss; Nomas Foundation, Rome.

THE PROJECT

Started in 2019 by Caterina Avataneo, this show is part of a series of exhibitions based on duo-collaborations between artists whose practices employ very different mediums or aesthetic language. The duo show aims to be a collaborative project in which the act of interweaving divergent practices generates new work or new links between existing works, exploring the collaborative nature of producing meaning out of differences. The intent is to contribute to the shaping of the final show through conversation and togetherness, letting the impossibility to calculate the final outcome, to be the main feature of the project. The first collaboration happened in 2019 with Anna Barham and Chiara Camoni at Arcade (London). The experiment will recur in January 2021 at Arcade (Brussels) with Lee Fraser and Esmeralda V. Lindstrom and in April 2022 at SixtyEight Art Institute (Copenhagen), with Jeremiah Day and Anastasia Sosunova.