

# Daniele Formica

## *Lonely Legionaries*

10.02—16.03.2024

Ellen de Bruijne PROJECTS is delighted to present a presentation of work by **Daniele Formica** under the title *Lonely Legionaries* in the backspace of the gallery. Opening on February 10, simultaneous to Tincuta Marin's solo opening *Purring Figure*, from 3 to 7pm.

*Lonely Legionaries* is about singularities in and out of multitudes (the legions). The multitude is conforming the ones, like the ranks of an army, and the ones stand out from the ranks (until they are forced to fall back). Selecting, choosing, isolating: these are forms of violence on the individual, on the one hand; a mechanism of giving value, feeling something beyond the multitude on the other.

The works in this small-scale presentation reference the legion as the conforming multitude, a space where the dissident needs to stand out, yet at the same time hide within. Mechanisms such as wearing masks and personae, individuating the similar or the other, exorcising inner legions of demons, expressing oneself in an allusive and open way, or shamelessly embracing outstanding singularity are examples of the violent relation between the individual (legionnaire) and the collective (legion).

The videos are part of a series where Formica references to multitudes by the different costumes that he wears when dancing (Roman Legionnaire Party costume, Sport outfit and Long dress). These represent a multitude of personae Formica puts on while dancing, as if he became a spirit inhabiting these costumes, giving them life through dance. This is further elaborated by the layering of the dances through beaming other past dance sequences, adding to the multitude through time, creating a psychedelic effect of combination between a legion becoming one and one splitting into a legion.

The painting *The Many Images* (2023) continues to explore Formica's interest in the individual and the collective. This painting consists of sentences about many images outside of it. It references and stimulates imagination beyond what is already there. It wants us to think beyond what we see. It wants us to want to see. Recognising this blindness, the fact that there are images that cannot be seen, nor exist, or are unnoticed or misunderstood or failed. Accepting and embracing this impotence towards vision and

towards imagination, this is an act opens from the individual towards the multitude. This painting is an acceptance of the limit of the self, and by accepting those limits, it wonderfully and in a loving constructing way (far deeper than antifascism and anarchism) points out directly at the core of negative existing in solidarity with the unknown and unseen and un-lived other.

The painting *L.O.V.* (2023) stands as a liberation of a past love's torment. This painting started in 2022 as a letter to the artist's dear (last lover), In the painting, Formica expresses his exhaustion and despair in unrequited love. I was reflecting on the dragging dramatic cycles of passing from one relation to another like disorienting interpenetration, traversing thresholds, holes as portals within labyrinths of life. Only in 2023 was the painting completed after he finally urged to release this violence that he felt in love.

**Daniele Formica** (Perugia, 1996) lives and works in The Hague. He received the Fine Arts Bachelor Award at the Koninklijke Academie van Beeldende Kunsten (KABK). Daniele Formica's work comes from the impulse to internalise and repurpose the universe to its people. Combining cross-disciplinary knowledge and everyday banality, he composes a repertoire of linguistic revelations, schizophrenic theories, and poetic claims.