



The wind doesn't have a plan.

a Blue and Joy exhibition

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curated by Gloria Porcella, Lamberto Petrecca and Stella Holmes

November 22 - December 16, 2011

MDC Freedom Tower

600 Biscayne Blvd.

Miami, Florida 33132

GALLERIA
CA' D'ORO
Roma | Miami



INFO:

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Dear Friends,
Miami Dade College’s Art Gallery System (AGS) is pleased to collaborate with Galleria Ca’ d’Oro and the Brickellian to bring you *The wind doesn’t have a plan*, a Blue and Joy exhibition. Blending painting, sculpture, mosaic, photography and digital media, this unique exhibition features the work of two Italian artists, Fabio La Fauci and Daniele Sigalot.

Through the adventures of two characters, Blue and Joy, the artists play with the idea of truth behind emotions. Blue, despite his tears and broken heart, is the happiest creature on earth. In ironic contrast, Joy wears an eternal smile, but is the saddest being in the world. Blue and Joy have appeared in numerous exhibitions worldwide as well as books documenting their discouraging adventures. *The wind doesn’t have a plan* represents AGS’s first Freedom Tower exhibition specifically organized for Art Basel.

I would like to thank Gloria Porcella, Lamberto Petrecca and Stella Holmes for curating this exhibition, and I thank you, Miami’s art lovers, for your continued support of the arts and education in our community.

We hope you enjoy this original expression of diverse artistic techniques.

Sincerely,

Eduardo J. Padrón
President
Miami Dade College



“Never be fooled by appearances,” Blue and Joy seem to suggest. These two sweet and friendly puppets have made this motto their distinguishing feature. Blue has a pierced heart, a yellow teardrop falling from his cheerless eyes, shoulders crushed by an irrepressible sadness, but he is actually the happiest being in the world! No one can resist the sweetness that causes his depressed appearance; he is therefore the object of everyone’s attention and affection. On the other hand, Joy’s arms perpetually raised to the sky and his overflowing smile hide a cynical, pessimistic and troubled soul. Blue and Joy represent two ways of being that compensate and complement each other. But who hides behind these two misleading characters?

Two Italian artists, Fabio La Fauci and Daniele Sigalot, give life to this absolutely original project, experimenting with a wide range of artistic techniques. These two artists took their first professional steps in advertising at Saatchi & Saatchi in Milan. And perhaps it is the world of advertising with its positive and successful models that made it necessary to give life to cynical and defeated characters, albeit sweet and visionary. This is how their discouraging gadgets, such as *Contenitore di lacrime (Container of Tears)* and *Stella cadente della notte di San Lorenzo per chi non ha visto cadere neanche una stella (Falling Star of the night of St. Laurence for those who have not seen even one star fall)* come to life.

Yet their particular sense of defeat leaves a glimmer of hope. Perhaps something can be done for apathy to be exchanged for vitality. Indeed, this is the case with the *Hope Cans*, 1,000 numbered and signed pieces, the sale of which helped fund the charity “Scuola, lavoro, felicità” (School, work, happiness) in order to guarantee a better future for disadvantaged children in Southeast Asia. This project grasps hope, seals it in a can and then sells it in order to spread hope elsewhere.

Blue and Joy express themselves through various materials, showing full mastery of diverse artistic techniques. We can find them one day creating mosaics with thousands of coins or buttons or even empty pharmaceutical capsules; the next, shooting photographs; then, creating fiberglass sculptures, oil and acrylic paintings, or aluminum installations. Among these installations are the *PaperPlanes* that mimic in every way the paper airplanes made by children everywhere.

A sort of bipolarity or oscillation between opposites is what defines Blue and Joy’s work. We have seen it in the puppets, which manage to express happiness and sadness, hope and dejection, naivety and cynicism – all at the same time. This duality also emerges, in my opinion, in works such as the *PaperPlanes*. On the one hand, what you see is simply playful and cheerful; it reminds you of childhood and carelessness. On the other hand, the way in which the artists chose to install the planes says something more, something that goes beyond simple child’s play. The airplanes’ front tips are pointed downwards; the planes are wrinkled and look like they have landed badly, as though they represent keeping juvenile enthusiasm at bay and remind us of how elusive time is, and that it can take away the best years of our lives.

This year, we see the *PaperPlanes* “landing” on the streets of Miami during Art Basel Miami Beach 2011, one of the most prestigious art fairs in contemporary art. The excitement of their arrival carries over at Miami Dade College’s historic Freedom Tower in this exclusive exhibition organized by Galleria Ca’ d’Oro and Stella Holmes of The Brickellian in collaboration with the college. In the spirit of its title, *The wind doesn’t have a plan* is disarmingly unpredictable: It shows up suddenly, interrupts the order of things, and lifts up in a confused and uncontainable whirlwind only to then be hurled who knows where, in places only the wind knows. And where better to land than in Miami, the chosen city and nearly stable home of the windy trend.

Blue and Joy are optimism and hope, yet they are also pessimism and despair despair – their claim that “Happiness is just around the corner, too bad the world is round.” Overall, their art aims to be a metaphor for life: sometimes sweet, other times bitter. It can give us hope or discourage us; it can trap us in a false, bitter smile or make us cry with joy. What Blue and Joy express is the actual essence of humanity.

Gloria Porcella, November 2011



To me, art is about communication—the deep communication that comes from the heart. Blue and Joy express this dichotomy: Blue, by name and by appearances sad, is actually brimming with happiness, while Joy, in spite of his smile, is filled with sadness. There is something about Blue and Joy, a winsome pair of puppets whose adventures are the content of works in a variety of media by artists Fabio La Fauci and Daniele Sigalot, that speaks directly to the human heart. How else to account for the ease with which they have taken the world by storm? They have captured the imagination of art lovers in Barcelona, Milan, Rome, Ibiza, Florence, Paris, Berlin and London. Now they are bringing it to Brickell, Miami downtown and Coral Gables.

I am particularly excited to welcome them to Brickell, since Brickell Gallery Night, which I founded in 2009, is all about exposing Brickellians to new ideas and influences. As a long-time supporter of the arts, I also wanted to create a forum for emerging artists and those who want to create an alliance between different cultures through art. This wish was the seed that became West Encounters East, which focuses on the richness of the encounter between Western and Eastern artistic traditions. I feel that Blue and Joy contribute to and extend this cross-cultural dialogue, and I am grateful to Gloria Porcella and Galleria Ca'd'Oro for bringing them to us. La Fauci and Sigalot's urban interventions insert Blue and Joy into the vibrant life of the city. In 2007, "The Discouraging Wall of Blue and Joy" appeared on the prestigious Diesel Wall above on of Milan's most visited squares. During the 2008Future Film Festival in Bologna, the installation "My Heart Is Not Waterproof" filled the Piazza Maggiore with a story narrated on 50 meters of steel panels. The following year in London, for an exhibition sponsored by the Ferragamo Group to celebrating the opening of the Frieze Art Fair, Blue and Joy presented a handcrafted mosaic made of 35,000 vintage buttons. These interventions take art out of the gallery and into the streets. They are telling us something very important about our relationship to art: that it is something that should surprise and delight us in the midst of our daily lives. And so, while we are extremely excited that a part of the artists' work can be seen at Miami Dade College's Freedom Tower Gallery, this exuberant duo will not be confined just within walls. Their installations can also be found around the city. The message of Blue and Joy – to put it simply, that appearances can be deceiving – is a timely and inspiring one for our rich and diverse Miami, where so many different cultures and traditions meet.

Stella M. Holmes



The story of “Blue and Joy Fly on *PaperPlanes*”

Once upon a time there was a king – yes, once upon a time there was a king– because the art of Blue and Joy begins and develops like a fairy tale. Fabio La Fauci and Daniele Sigalot, unsatisfied advertisers in rainy Milan, began to create the story of Blue and Joy one afternoon in 2005. They are two puppets: Blue with tears, and Joy with a smile. But their personalities are inverted: Blue is optimistic and Joy melancholy. It started as simply an original advertising concept but then, slowly but surely, the two puppets began to have their own life, almost with no further need of the authors. In a short time, the puppets, initially drawn on paper, became books, then T-shirts, then paintings, then graffiti, then 3-D puppets, that is, as true sculpture. From there, they took another step forward: no longer were they merely puppets but conceptual objects of art.

There were giant soft drink cans, giant sculptures representing the dollar of dreams, and now *PaperPlanes*: Giant sculptures in aluminum, just like the paper airplanes we made as children. Who among us has never made one? Who wouldn't, once in a while, want to make one again and send it again with a naughty smile? Yet we don't do it because we're in the office, or we're grownup, or we're working, etc., etc.... and then a melancholy veil envelops our hearts and an unconfessed regret enters our minds: "Why is childhood over?" This is why when we see the paper airplanes of Blue and Joy, a smile returns to our faces. Yes! The sweet and carefree childhood of paper airplanes has returned!

But there is more. Since antiquity man has always wanted to fly. From Icarus building his wax wings and then perishing because he flies too close to the sun and melts his wings, to Leonardo da Vinci, who, in addition to the *Mona Lisa*, *The Last Supper* and his many other masterpieces in various fields, continuously tried to build a flying machine, but even his always fell. Even though he was a genius, Leonardo did not know the law of gravity. Blue and Joy make us truly fly – with the sculptures, with an idea, with art. We fly all together on the wings of fantasy and dreams. Blue and Joy were born as advertisers but they became artists because they discovered the law of art: to touch the hearts of the people.

We could argue all day whether to call their art design, comics, pop art, street art, etc., or to establish the degree to which other influences make up their work, such as Warhol, Murakami, or Japanese Manga. In the end, one thing is certain: The *PaperPlanes* of Blue and Joy go straight to the heart. They render us innocent and happy. Indeed, something overtly superficial touches something very deep inside ourselves. It isn't only childhood. It is the dream. It is desire. It is hope. And all of this makes us lighter. Nicer too. This, ladies and gentlemen, is art!

Lamberto Petrecca



RED
39.4 x 15.7 x 7.9 inches
spray on aluminium and wood



PINK PAPERPLANE
51.2 X 63 inches
oil on canvas



CAMOUFLAGE
55.1 x 74.8 inches
oil on canvas



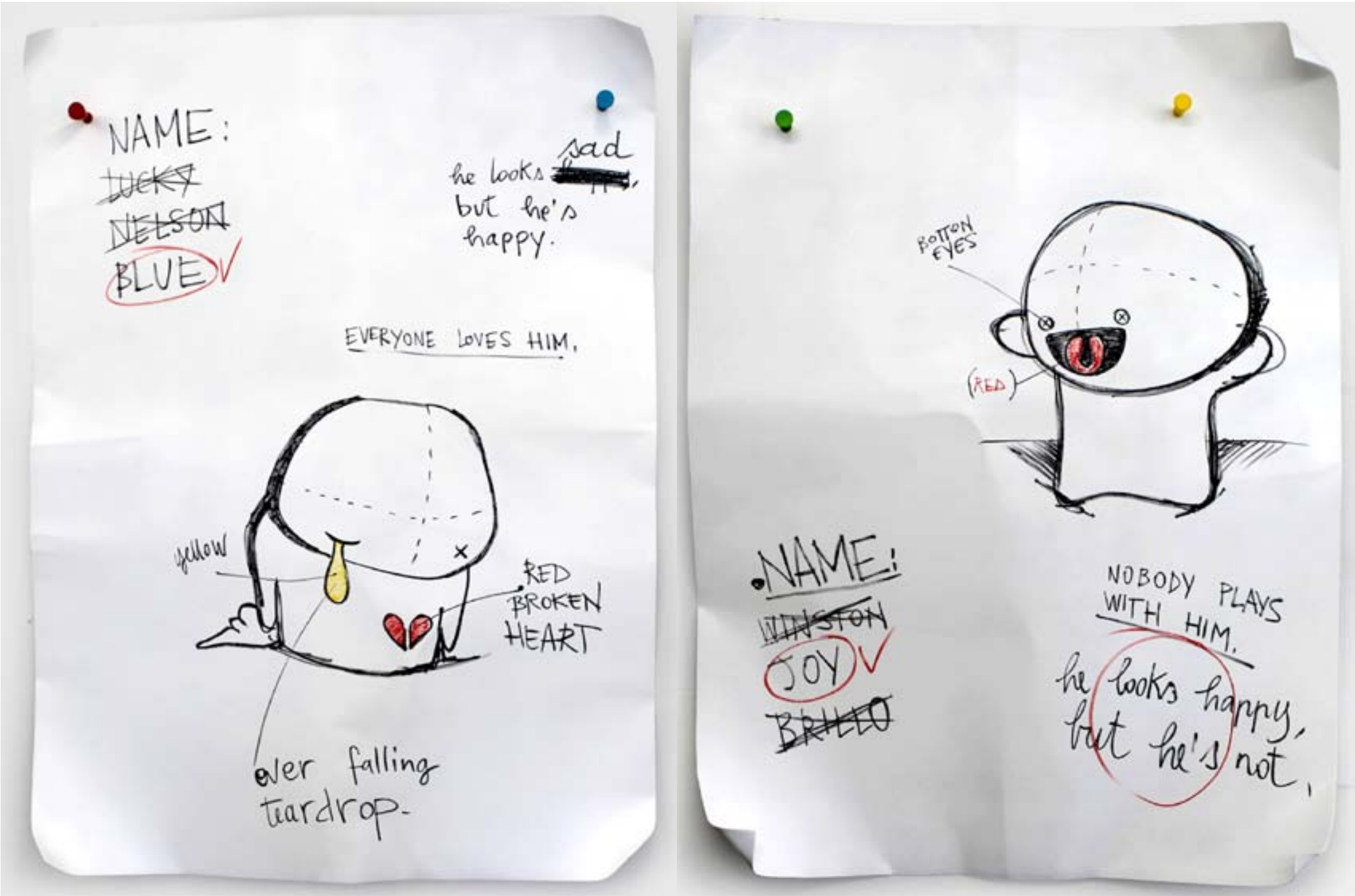
GREEN
39.4 x 15.7 x 7.9 inches
spray on aluminium and wood



BLUE
35.4 x 39.4 x 31.5 inches
fiberglass



JOY
39.4 x 35.4 x 31.5 inches
fiberglass



HOW BLUE WAS BORN
78.7 X 59.1 inches
spray and marker on aluminium

HOW JOY WAS BORN
78.7 X 59.1 inches
spray and marker on aluminium

Who are Blue & Joy?

Blue and Joy is a prolific contemporary art project invented by Italian artists Fabio La Fauci and Daniele Sigalot in late 2005. The project is built around two characters, Blue and Joy, and their adventures and works both in fine arts media, such as paintings, sculptures and mosaics, as well as digital and publishing media. Blue and Joy are puppets, and express physically the very opposite of what they feel: Blue, who despite his teardrop and broken heart is the happiest creature on earth; and Joy, eternally smiling with arms stretched toward the sky and yet the saddest puppet around. The first Blue and Joy exhibition took place in Barcelona in 2005 with the launch of the pair's comic book *Out of Wishes*. The project's acclaim snowballed, culminating numerous exhibitions throughout Europe. In 2007, Blue and Joy took part in one of the year's most successful Milan exhibitions, *Street Art, Sweet Art* at the Contemporary Art Pavilion receiving more than 70,000 visitors. That year, Blue and Joy also appeared on the prestigious Diesel Wall, an outside space of 360 square meters above one of Milan's most visited squares, with the installation *The Discouraging Wall of Blue and Joy*. In 2008, during the Future Film Festival, Blue and Joy filled Bologna's Piazza Maggiore with their massive, bittersweet urban intervention *My Heart is Not Waterproof*, a story narrated on 50 meters of steel panels. In 2009, Blue and Joy went to London for an exhibition sponsored by the Ferragamo Group for the Frieze Art Fair vernissage. For this event, Blue and Joy presented an unprecedented mosaic masterpiece made up of 35,000 vintage buttons, hand-crafted over the course of two months. In 2010, Blue and Joy represented Italy in the first Nanjing Biennale in China, and made their second appearance at the MiArt Fair in Milan. In 2011, the prestigious Galería Manel Mayoral in Barcelona hosted their solo exhibition *L'amore non si cura*, and Lapo Elkann's Independent Ideas hosted their second exhibition of the year, *Blue and Joy and the Broken Kaleidoscope* in Milan. La Fauci and Sigalot, who previously worked in advertising in Milan, Barcelona and London until 2007, left the industry and moved to Berlin in 2008, where they work full-time for Blue and Joy in their Mitte studio.

"Blue and Joy are dreamers. They create smiles wherever their work lives: on walls, in books, in comics, on T-shirts, in dreams. Ideas are what matter in today's world and Blue and Joy encompass that completely with their creativity shining through regardless of the medium. This show is fearless."
– Kevin Roberts, CEO Worldwide of Saatchi & Saatchi and author of *Lovemarks*

"Blue and Joy are right, because in their madness, there's a method, but in their method, there's no madness."
– Vittorio Sgarbi, art critic



JOYPANISE
78.7 X 59.1 inches
35.000 bottons on mdf



I'M NOT HAPPY
90.6 X 102.4 inches
45.000 pills on mdf



HOPE
59.1 X 33.9 inches
aluminium



IT LOOKS LIKE
78.7 X 59.1 inches
30.000 coins on mdf

FORTUNE I
39.4 x 15.7 x 7.9 inches
spray and pastel on aluminium and wood



FORTUNE II
39.4 x 15.7 x 7.9 inches
spray and pastel on aluminium and wood



STARS AND CANES
86.6 x 59.1 inches
oil on canvas

About Ca’ d’Oro Art Gallery

Galleria Ca’ d’Oro, one of Rome’s best known contemporary art galleries, is located in Piazza di Spagna overlooking the Spanish steps. It was established in 1970 by Antonio Porcella, son of Amadore Porcella, one of the most important art critics of the period and the grandson of Alpinolo Porcella, personal friend of great Italian Masters such as Filippo de Pisis and Giorgio de Chirico. Antonio Porcella is a current member of the de Chirico Foundation in Rome. Today—four generations later—Gloria Porcella leads the gallery. Raised in Rome, Gloria studied at San Diego State University and has since devoted her life to art, working with Italy’s Environmental Minister and holding responsibility for the Cultural Commission and the Culture Center for the city of Rome. Over the years, Gloria has organized a great many exhibitions including a tribute to Pope John Paul II celebrating the 25th anniversary of his papacy with the Madonna in Contemporary Art at the European Parliament in Brussels and the Pantheon in Rome; and the sensational first installation of the REgeneration Art Project in Syracuse, Italy during the G8 Environmental Summit. Gloria is the curator in Europe for the art of Giorgio de Chirico and with her business partner Lamberto Petrecca, and Architect Silvia Zamarion, she has put together important exhibitions in Italy and in the United States, including Omaggio a de Chirico in New York, Los Angeles and Miami, which had sponsorship of the UN and patronage of Italian and foreign Institutions. In December 2010, during ArtBasel Miami, the Galleria Ca’ d’Oro Miami opened its doors at 135 San Lorenzo Avenue in Coral Gables with the placement of the unforgettable pink snails, extending the REgeneration Art Project to the United States. In Rome during summer 2011, Gloria Porcella and Lamberto Petrecca curated the city’s first Roma Biennale di Scultura, placing 35 monumental sculptures from 31 international artists around the ancient city. <http://www.biennalescultura.it> Also in the summer of 2011, Ca’ d’Oro brought to Miami the unique Mona Lisa Unveiled exhibit that was hosted by Miami Dade College at their historic Freedom Tower. Today the gallery continues to bring its experience and expertise to the US, promoting Italian and European art with passion and enthusiasm.



Miami Dade College’s Freedom Tower

Constructed in 1925 as a home for *The Miami News*, the Freedom Tower was modeled after the bell tower of the Cathedral of Seville, following the design of architect George Schultz, who also created New York’s famous Waldorf Astoria hotel. An octagonal tower with a richly ornamented façade, it is striking in its architectural detail and remains one of South Florida’s most distinctive buildings. Today, it is a part of MDC’s Wolfson Campus.

From 1962 to 1974, the Freedom Tower was a processing center for Cuban refugees. “The building is significant because it represents the important story of the Cuban exodus to America and resettlement during the Cold War,” reports the U.S. Department of Interior, which designated the Freedom Tower as a National Historical Landmark.

In July 2008, Pedro Martin, his family and Terra Group generously donated this iconic symbol of freedom and democracy to Miami Dade College, and it continues to be a source of pride and a place of learning for the entire South Florida community and the thousands of national and international visitors who enter its doors each year.

In recent years, the Freedom Tower has served as an important venue for premier exhibitions of MDC’s Art Gallery System, including the first Florida exhibition of the complete etchings of Francisco de Goya y Lucientes; *The Divine Comedy*, Salvador Dalí’s masterful series illustrating Dante Alighieri’s epic poem; and *100 Years of Dressing Calderón*, an exhibition of the costumes used in stage productions of the works of playwright Pedro Calderón de la Barca.

SOLO EXHIBITIONS

2011

Roma Caput Somnii, Galleria Mondo Bizarro, Rome, Italy
The Hope Project, Galleria Cavour, Bologna, Italy
Blue and Joy and the broken kaleidoscope + The Hope Project, Independent Ideas, Milan, Italy
L'amore non si cura, Mayoral Galeria D'Art, Barcelona, Spain

2009

Blue and Joy vs the Mayan Prophecy, Galleria Spazioinmostra, Milan, Italy
Dream Hunters, Ferragamo, London, UK
A 3D misadventures, Galleria Spazioinmostra, Milan, Italy
Faster than dreams, Independent Ideas, Turin, Italy

2008

Greatest Failures, Spazio Borgonuovo, Milan, Italy
Mi dispiace non può entrare, Loft Interni, Lugano, Switzerland
Un fiasco dopo l'altro, Spazio Tindaci, Padua, Italy
Towards disaster with optimism, 13 Langdon Street Gallery, London, UK

2007

Pop invaderz, Galleria Mondopop, Rome, Italy
The seventh discouraging exhibition of Blue and Joy, Galerie Kosanostra, Paris, France
The discouraging wall of Blue and Joy, Diesel Wall, Milan, Italy

2006

The sixth discouraging exhibition of Blue and Joy, Atzarò, Ibiza, Spain
The fifth discouraging exhibition of Blue and Joy, Galleria Spazioinmostra, Milan, Italy
The fourth discouraging exhibition of Blue and Joy, Galleria Officina 14, Rome, Italy
The third discouraging exhibition of Blue and Joy, Galeria Mercado, Barcelona, Spain
Walk inside a comic book, Art Village, Parma, Italy

2005

The second discouraging exhibition of Blue and Joy, Le Biciclette, Milan, Italy
The first discouraging exhibition of Blue and Joy, Farm4, Barcelona, Spain

GROUP EXHIBITIONS

2011

Divina Commedia, PAN (Palazzo delle Arti Napoli), Naples, Italy
Lago Film Festival, Revine Lago, Italy
Formentera Film Festival, Formentera, Spain
Milano da bere, Galleria Federica Ghizzoni, Milan, Italy

2010

Effetto Acciaio, Edizioni Galleria Colombari, Milan, Italy
Lago Film Festival, Revine Lago, Italy
Nanjing Biennale, Nanjing, China

2009

Hard left 2, Merry Karnowsky Gallery, Berlin, Germany

2007

Street art, Sweet art, PAC (Pavilion of Contemporary Art), Milan, Italy
Tag, Galleria Spazioinmostra, Milan, Italy

A large-scale outdoor art installation featuring tall, abstract, folded-paper sculptures in white, yellow, and grey, set against a backdrop of a red brick building and a clear blue sky. The sculptures are composed of multiple layers of paper, creating a sense of depth and movement. They are placed on dark, rectangular pedestals. The background shows a red brick building with a circular tower and a clear blue sky.

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Project Manager Carol Switzer Colombo

curated by Gloria Porcella, Lamberto Petrecca and Stella Holmes

Really Mean Corp. Publishing

Graphic + Design + Pictures
Blue and Joy

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