

EDUARDO

SECCI

CONTEMPORARY

PRESS RELEASE

TENSIONI STRUTTURALI

#1

CARLO BERNARDINI
MONIKA GRZYMALA
ROBERTO PUGLIESE
ESTHER STOCKER

Curated by Angel Moya Garcia

INAUGURATION / 02.25.2016 _ 7:00 p.m. _ 9:00 p.m.

**EXHIBITION DATES / 02.26.2016 _ 05.14.2016 _ OPENING HOURS / TUESDAY _ SATURDAY
10:00 a.m. _ 1:30 p.m. _ 2:30 p.m. _ 7:00 p.m.**

VENUE / Piazza Goldoni, 2 _ Florence

On February 25th, the Eduardo Secci Contemporary Gallery will inaugurate a new exhibition space in Piazza Goldoni n. 2, Florence, with the opening of the collective exhibition **Tensioni strutturali #1**

Thursday February 25th will be a day dedicated to art, during which there will be a symbolic transition from the exhibition space in Via Maggio n. 51R – which has hosted us for the past two years – and the new exhibition space in Piazza Goldoni n. 2. The exhibition entitled *Attitudes>Sculpture #1*, curated by Daniele Capra, will be inaugurated from 12:00 p.m. to 7:00 p.m. at the exhibition space in Via Maggio; it will be the first of a series of exhibitions with the intent of investigating trends and approaches to sculpture by both Italian and International artists. Starting at 7:00 p.m., we will be inaugurating the new exhibition space in Piazza Goldoni n. 2, with the exhibition *Tensioni Strutturali #1*, curated by Angel Moya Garcia; two successive inaugurations in order to create a passageway between two nearby galleries, but each with a different character.

TENSIONI STRUTTURALI, curated by Angel Moya Garcia, articulates itself as an organic project, divided in three separate exhibitions, which are mutually independent but yet interconnected among each other, and that will be gradually presented within the Gallery's new exhibition spaces. The premiere of the exhibition will focus on the central role of the individual in the construction of perceived space, whereas the second step of the exhibition will analyze the different possibilities of matter as an element of representation, and then, finally, the third part of the exhibition will study the entropic processes of daily environments.

Four guest artists develop the first part of this trilogy, Carlo Bernardini, Monika Grzymala, Roberto Pugliese, and Esther Stocker, as an attempt to examine – through methodologies, poetics and different visions – the experiential space of reality and the role of the individual in its composition. A succession of ephemeral balances, sound processes that force space, making it a formal synthesis of its inherent characteristics, suspended explosions originating one disruptive disorientation, straight segments of lights and shadows that mark a subtle difference between the visible and the illusory, and unusual structures that increment the possibilities of perception. Residual traces of a sequence of under-tension devices, set and stratified into space, which reveal themselves to be gradually outlined, suspended, neat and modulated, and are felt only in the moment in which the spectator experiences them. An invitation to experience the different contributions, overwhelmed with singularities, deformities, thresholds, and breaking points, in an environment in which perimeters are cancelled, stability is lost, and reference coordinates are hopelessly forgotten.

In particular, in the first room, Roberto Pugliese projects tension towards the spectator, who is located in front of a composition, elaborated through the rooms' measurements turned into sounds frequencies. In the second room, Monika Grzymala three-dimensionally designs a dramatic deflagration, with filaments of black ribbon that pierce through space, cheating gravity and paralyzing the spectator's gaze. In the third room, Carlo Bernardini presents a permeable installation made with fiber optics, in which light itself generates space through a geometric design in negative, which bounces between the floor, the walls, and the ceiling. Finally, in the fourth and final room, Esther Stocker, attracted by the formal paradoxes and by "errors", produces an environmental installation configured through elements of disturbante and interference that challenge the limits and possibilities of perception and modulate the architectural space.

Carlo Bernardini, born in Viterbo in 1966. He currently lives and works in Milan. He teaches *Multimedia Installations* at the Academy of Fine Arts in Brera, Milan. He made his professional debut in the early '90s, and since 1996 has created installations made with fiber optics, OLF surfaces, and electro-luminescent surfaces. Some of his most noteworthy exhibitions are: *Light Accords* in 2002 at the National Gallery of Contemporary Art in Bangkok; the installation at the Museo Paço Imperial in Rio De Janeiro in 2004; the great fiber optic show in Valencia in 2008 at the Ciudad De Las Artes Y Las Ciencias together with the architectural designs by Santiago Calatrava; and the great Event Orizon project presented in 2007 at the Swing Space in New York.

Monica Grzymala, born in Poland in 1970. She currently lives and works in Berlin. She studied sculpture in Germany in the cities of Karlsruhe, Kassel, and Hamburg. She has been a Professor of Painting at the University of Applied Arts in Vienna and of Experimental Design at the Braunschweig

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University of Art in Germany. Among her most noteworthy exhibitions: (2015) Drawing Biennial, The Drawing Room, London; Drawing Now, Albertina Museum, Vienna, Austria; (2014); Raaklijnen / lines of tangency, MSK Museum of Fine Art, Ghent, Belgium; The Making of Forming Something New generative drawing, Synthesis Reykjavik Art Museum Hafnarhus, Iceland; Tree of Life sculpture garden, long-term project on the roof top, Woodner Company, Manhattan New York City, USA; (2013); Mono Meros, Saal der Meisterzeichnung, Kunsthalle Hamburg, Germany; The River II 49 Nord 6 Est, FRAC, Metz, France; Volumen, The Morgan Library & Museum, New York, USA.

Roberto Pugliese, born in Naples in 1982. He currently lives and works in Gavi (AL). He graduated in 2008 in Electronic Music at the Conservatory of San Pietro a Majella, and was the only Italian artist selected for the international exhibition "Sound Art, sound as a medium of art", promoted by the ZKM Museum in Karlsruhe. Some of his most noteworthy solo exhibitions include: Concerto per Natura Morta, at the Studio la Città in Verona; Emergenze Acustiche, Tenuta Dello Scompiglio in Capannori, Lucca; Echi Liquidi, TRA - Treviso Ricerca Arte di Treviso; Gervasuti Mix, omaggio a Cage at the Fondazione Gervasuti in Venice and Aritmetiche Architetture Sonore, at the Studio la Città in Verona. Some of his most noteworthy collective exhibitions include: Los Maquinistas at the Centro Arte Complutense in Madrid, Noise (collateral event of the 55th Art Biennale in Venice) in Venice; Digital Life 2013, at the Macro Testaccio in Rome; Ghostbusters, Charlottenburg Museum in Copenhagen and Sound Art. Sound as a Medium of Art at the ZKM - Center for Art and Media in Karlsruhe.

Esther Stocker, born in Silandro in 1975. She currently lives and works in Vienna. Between 1994 and 1999 she studied painting and art at the Academy of Figurative Arts in Vienna, at the Academy of Fine Arts in Brera, Milan, and at the Art Center College of Design in Pasadena, California. Since the late '90s, Esther Stocker has presented her artworks in numerous solo and collective exhibitions, in Austria as well as many other countries, winning several prizes (for example, in 2004 she achieved the prestigious Austrian Otto Mauer award). Esther Stocker has exposed her works – among others – in the following museums: Museum Ritter, Waldenbuch; Macro, Roma; Künstlerhaus, Hannover; Kunstmuseum, Stuttgart; Museum Moderner Kunst Stiftung Ludwig, Wien; Essl Museum, Klosterneuburg; Belvedere – 21er Haus, Wien; AR/GE Kunst Galerie Museum, Bolzano; Vasarely Museum, Budapest; CCNOA, Bruxelles; South London Gallery; MassArt Boston and many others.

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#tensionistrutturali #newopening

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IV

III

II

I

Tensioni strutturali #1

I. Roberto Pugliese

Aritmetiche architetture sonore, 2016

Installazione site specific, speaker, cavi audio, cavi in metallo, computer, composizione audio
Dimensioni ambientali
Courtesy Studio La Città, Verona

II. Monika Grzymala

Raumzeichnung (fusion), 2016
Installazione site specific, 5 km di nastro adesivo trasparente e nero

Dimensioni ambientali
Courtesy l'artista

III. Carlo Bernardini

Sul crinale del visibile, 2016
Installazione site specific in fibra ottica

Dimensioni ambientali
Courtesy l'artista

IV. Esther Stocker

Senza titolo, 2016
Installazione site specific, nastro adesivo nero e cartone
Dimensioni ambientali
Courtesy l'artista