

TENSIONI STRUTTURALI #3

Daniel Canogar, Baptiste Debombourg, Levi Van Veluw, Zimoun

curated by Angel Moya Garcia

Inauguration / 09.23.2017 starting @ 6 PM
Exhibition Dates / 09.23.2017 - 12.22.2017
Opening Hours: Monday – Saturday 10 AM / 1.30 PM – 2.30 PM / 7 PM
Exhibition Venue: Piazza Carlo Goldoni, 2 – Florence

The Eduardo Secci Gallery is pleased to announce that on Saturday September 23rd, 2017 at 6PM, at its exhibition space in Piazza Carlo Goldoni, Florence, it will inaugurate the group show **Tensioni Strutturali #3**, curated by Angel Moya Garcia.

The Tensioni Strutturali trilogy has been articulated and conceived as an organic project, broken down into three independent exhibits, which, however, are interconnected between one another, and have been gradually presented in the gallery's exhibition spaces. The first show, carried out in February 2016, focused on the central role of the individual in the construction of perceived space, through environmental installations by Carlo Bernardini, Monika Grzymala, Roberto Pugliese, and Esther Stocker. The second show, inaugurated in November 2016, analyzed the different possibilities of matter as an element of representation, through the works by Davide Dormino, Diamante Faraldo, Andrea Nacciarriti, Marzia Corinne Rossi, and Aeneas Wilder. This last, and final appointment, will showcase an exhibit that seals the trilogy, which will figure site-specific installations by Daniel Canogar, Baptiste Debombourg, Levi Van Veluw and Zimoun, who will explore the entropic process within everyday environments.

Entropy is generally appointed as an orientation that is intrinsic to a system, and which irreversibly loses part of its order, or of its qualities, whereas, in the theory of information, it is associated to what prevents the clarity and uniqueness of a specific message. A tendency to irregularity, to an apparent disorder, in which, probably, there is a concealed balance, even if it is complex and hard to understand, which can provide some indications on daily realities. In this chaotic process, the individual is often lost and attempts to resist to all that is beyond his/her control, creating labels, classifications and categorizations to try and contrast it, as well as to adopt a strict control system that, to some degree, can guarantee serenity and both a physical and psychological stability.

With this in mind, the four artists who have been invited to participate in this last part of the trilogy, have developed their work as an analysis of both the entropic processes that loom above our everyday lives and of the possible attempts to instill an order, elaborating a taxonomy of the components of reality in order to suggest a potential stable structure or, ultimately, to consciously overlook this intent. From natural and atmospheric phenomena to emotional and psychological states, from historical processes regarding the symbolism of specific shapes to the studies carried out on mechanical and functional rhythms, the exhibit unravels itself as a moment to evaluate and measure the degree of chaos that is present, the possibilities of finding a balance, and the acceptance, through empirical observation, of the fact that "chaotic" configurations are the most probable ones. And, finally, a series of works that interrogate themselves, in contrasting ways, on the possibilities of building a stable and solid narration, but that, at the same time, ask us to what point we should pursue such research, instead of letting ourselves go in the relentless fallibility of our certainties.

In particular, the first room will feature a work by **Daniel Canogar**, who is usually fascinated by

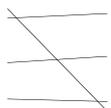
the emotional side of obsolete technologies, and, for this specific occasion, has realized a setting that revolves around the faint threshold between entropy and order. An animation generated by an algorithm that reacts in real time to the precipitations recorded in the 195 capitals recognized by the UN, and that are logged by several websites. A sculptural screen, consisting up of flexible LEDs, capable of adapting and bending itself to the specific characteristics of the surrounding architecture, creates a continuous buzz within the room, which becomes part of the experience. Through a simple Internet connection, it is able to perceive, record and reformulate planetary phenomena that would otherwise be very difficult to predict and are beyond our sensorial capacities, but which, however, remain vital for our survival as a species.

In the second room, **Levi Van Veluw** presents a claustrophobic, immersive and twilight installation, in which an exploration regarding the dark themes of fear, of solitude, of order and of the loss of control can be admired. A work showcasing a research based on the notion of perfection within a systematic and organized structure and, contemporarily, evokes the tension underlying between our desire for a regulated universe and the rational impossibility of total control. Inside it, a chair and a desk hint to the absence of a protagonist, who manically tries to have control over the universe through the classification of specific materials and that, however, becomes inevitably frustrated in front of the plurality of shapes regarding the matter he fights to dominate.

The third room will feature **Baptiste Debombourg**, who is interested in topics such as human behavior, loss of control, actions of construction and demolition, paradoxes and vulnerabilities, and will showcase a work realized using lacquered wood and laminated shattered glass, who's formalization refers to symbolism, speed, centrifuge motion and the tension of the elliptic shape. In particular, the artist recalls the rupture that the ellipsis represented: a new shape, inspired and connected to the heliocentric theory, to the discovery by Copernicus on the position of the planets in the universe and their movement around the sun, and in contrast with the circular representation bound to the geocentric system. At the time, the loss of an anthropocentric view definitively knocked down all of man's certainties, forcing mankind to reassess its position of "centrality", its certainty of supremacy, which was very well integrated within an organized divine project, and, therefore, provoked the birth of the modern man as a complex, dubious, multi-faceted, broken, and shattered being, free of solid beliefs.

And, finally, the last room, in which **Zimoun** will explore the mechanical rhythm, the tension between organized models of Modernism and the chaotic energy of life, transmitting an instinctive depth through the acoustic humming of natural phenomena. His voluntary use of titles that describe his works simply as a list of materials and the mechanical components used, his acoustic sculptures trigger an extra stretch by the viewer's imagination, making him/her feel actively part in the completion of the work itself. At the same time, the use of simple and functional components, such as industrial, everyday objects, makes them extremely close, driving forces and fascinating. A combination of intricate mechanical contraptions and sounds, in which the only certainty is that we will never be able to rationally and presumably know what will happen next.

Daniel Canogar (Madrid, Spain, 1964) currently lives and works between Madrid and New York. He obtained an M.A. at NYU and at the International Center for Photography in 1990. Canogar has realized numerous public artworks, among which we can recall: Waves, a permanent LED sculptural screen showcased in the atrium of 2 Houston Center, Houston; Travesías, an LED sculptural screen commissioned for the atrium of the Council of the European Union in Brussels, during the Spanish presidency of the EU in 2010; and Constelaciones, the largest photo-mosaic in Europe, realized for two pedestrian bridges which cross the Manzanares river. Some of his most recent works include: Storming Times Square, projected onto 47 of the LED screens present in Times Square, New York; Small Data, a private show carried out at the Bitforms Gallery in New York and at the



Max Estrella Gallery in Madrid; Quadratura, a personal show showcased at the Espacio Fundación Telefónica in Lima. He has also realized exhibits at: the Reina Sofia Contemporary Arts Museum, Madrid; the Palacio Velázquez, Madrid; the Max Estrella Gallery, Madrid; the Bitforms Gallery, New York; the Filomena Soares Gallery, Lisbon; the Guy Bärtschi Gallery, Geneva; Mimmo Scognamiglio Artecontemporanea, Milan; the Centro d'Arte Santa Mónica, Barcelona; the Alejandro Otero Museum, Caracas; the Wexner Center for the Arts, Ohio; the Offenes Kulturhaus Center for Contemporary Art, Linz; the Kunstsammlung Nordrhein Westfalen, Düsseldorf; the Hamburger Bahnhof Museum, Berlin; the Borusan Contemporary Museum, Istanbul; the American Museum of Natural History, New York; the Andy Warhol Museum, Pittsburgh; and the Mattress Factory Museum, Pittsburgh.

Baptiste Debombourg (Lyon, France, 1978) currently lives and works in Paris. He studied sculpture at the Ecole Nationale des Beaux-Arts in Lyon, and has obtained a degree at the Ecole Nationale Supérieure des Beaux-Arts in Paris. He is among the most important artists of his generation, with numerous public installations in France and abroad, among which we can recall: La Chaufferie, Galerie de la Hear, Strasbourg or La Maison Rouge, Antoine de Galbert Foundation, Paris. Among his most recent personal shows, we can recall: Stellar, Le Voyage à Nantes, Place du Bouffay, Nantes; Matière noire, La Chaufferie, Galerie de la Hear, Strasbourg; Champ d'accélération, Il Patio, La Maison Rouge, the Antoine de Galbert Foundation, Paris and Radiance, Galerie Patricia Dorfmann, Paris. Among the most recent group exhibits, we can recall: Human Right, curated by Stéphane Chatry, Molodkin, Debombourg, Zevs, Galerie Patricia Dorfmann, Paris; Aves-vous le gout barbare?, curated by les commissaires Anonymes e Nicolas Ribou, Propositions, Bruxelles; Fernelmont Contemporary, curated by Gustavo Urruty, Château de Fernelmont.

Levi van Veluw (Hoevelaken, Holland, 1985) studied at the l'Artez Institute of Arts in Arnhem. Since his graduation in 2007, Levi van Veluw has created multi-disciplinary works, which comprise photographs, videos, sculptures, installations and designs. His diversified work has been presented in many places all across Europe and the United States, earning a certain number of nominations and awards. His artworks have been presented at the House for Contemporary Culture in Marres (Holland), the Manifesta Foundation Amsterdam, the Maison Particuliere in Bruxelles, the De Hallen in Haarlem, the Museum of Art and Design in New York, the Museum of sound and image in São Paulo, the Musée d'Art Contemporain De Montréal, the Museum of Old and New Art in Australia, the Phillips Collection in Washington D.C., and the Bass Museum of Art in Miami.

Zimoun (Bern, Switzerland, 1977) has his works showcased at the Nam June Paik Art Center, South Korea; at the Kuandu Museum of Fine Arts, Taipei; at the Ringling Museum of Art, Sarasota; at the Harnett Museum of Art, Richmond; at the Bitforms Gallery, New York; at the Kunsthalle, Bern; at the SeMA, Seoul; at the Museum of Art, Kunstmuseum, Liechtenstein, Vaduz; at the Musée des beaux-arts de Rennes; at the Centrale for Contemporary Art, Brussels; at the Galerie Denise René, Paris; at the Museum Les Champs Libres, Rennes; at the Mnac – Contemporary Art Museum, Bucharest; at the Beall Center for Art + Technology, Irvine; at the Museum of Fine Arts, Bern; at the Msum Museum of Contemporary Art Metelkova, Ljubljana; at the National Art Museum, Beijing; at the Museum of Art of Italian Switzerland, Lugano. In 2016, he was the first artists invited by Sennheiser for the "Future Audio Artist Program," installing a work in Basel during Art Basel.

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