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LORIS CECCHINI

LES GRAINES DE MON JARDIN S'ENVOLENT VERS D'AUTRES PAYS

GALLERIA CONTINUA | Paris - From June 23, 2023

GALLERIA CONTINUA is delighted to present the first solo exhibition of Loris Cecchini in its Parisian space. A key figure on the international art scene, Loris Cecchini is one of the most widely exhibited contemporary Italian artists. His artistic language unfolds around a rich reflection on the links between science and nature, bringing to human engineering a density and depth that only poetry can convey. His work has been the subject of solo exhibitions in major museums around the world, including the Palais de Tokyo in Paris, MAMC-Musée d'Art Moderne de Saint-Étienne Métropole in Saint-Priest-en-Jarez, MoMA PS1 in New York, Shanghai Duolun MoMA in Shanghai, Museo Casal Solleric in Palma de Mallorca, Centro Galego de Arte Contemporánea in Santiago de Compostela, Kunstverein in Heidelberg, Centro per l'Arte Contemporanea Luigi Pecci in Prato and Fondazione Arnaldo Pomodoro in Milan.

The exhibition *Les graines de mon jardin s'envolent vers d'autres pays* (Seeds from my garden flying to other countries) presented at GALLERIA CONTINUA/Paris is built around the idea that the spirit of nature can be translated through different poetics, languages and technical processes. It brings together unprecedented modular pieces, strictly linked to space, featuring single elements composing several motifs linked to the idea of natural contamination and vectorial dynamics. The artist takes over the entire space using the infinite modular growth potential of his works, which allow him to dance in space, improvising shapes and structures like seeds planted in the heart of a strange garden.

The exhibition presents *Zigzag particles*, an original series of sculptures composed of modular elements in cast aluminum, giving life to a variety of subjects: an astronomical telescope, fire extinguishers, the skeleton of a chair and various species of bird, all embodying matter in transformation, where movement and transition are the true objects. The particulate module of which they are made unfolds in a continuous deformation of the surface, in which orientation and density play with the production of form, which seems to undergo a process of aggregation and disintegration. This transitory morphology rejects any confinement and finds analogies in the chemical-physical processes of molecular aggregation.

As such, the material that makes up the sculptures becomes the visual vehicle of an image in an almost dynamic transition, as if the reference object were transforming itself into something else, passing from one state of matter to another in a liquid, viscous metamorphosis.

In keeping with the diagrammatic abstraction characteristic of Loris Cecchini's work, the new series of wall sculptures *Laminascapes* has its origins in enlargements of nuclear lamina, a dense fibrillar mesh bordering the envelope of a cell, represented through the structure of a plant leaf. The saturated colours that permeate the series refer to seasonal cycles and the infinite tonal variations of natural elements. The veins represented in fine lines in relief, through which sap circulates to nourish the leaf, are an eternal symbol of regeneration, growth and transformation, one found in every

culture on Earth. The surface is seen as a dynamic set of forces in which monochrome color, in its variations generated by the absorption of light and shadow from the fibres that cover the paint's extension, returns to become an emotional field in the observer's gaze.

Vibrant, monochrome surfaces, the works in the series *Aeolian Landforms* illustrate the erosive effect of air and water and the resulting phenomena on a series of natural surfaces. This effect manifests itself in undulating "waves" on the surface, reminiscent of the formation of dunes. In nature, aeolian shapes are created when sediment particles are lifted by upward forces, causing them to roll across the surface until they land, leaping from one point to another or remaining suspended in the air. This scientific dynamism is translated by the artist into a poetic image evoking hypnotic movement, a metaphor for both interiority and landscape. Soliciting the viewer's transitory gaze, the experience becomes an optical phenomenon. Color becomes an emotional field. The dusty texture of the surface plays with the depth of color due to the particular absorption of light, in a kind of relation to the idea of the sublime.

The drawings of the series *Gravity slingshot* are made with aggregates of small ink dots on watercolour paper, encapsulated in transparent PETG, a polymer typical of 3D printing, and thermoformed by hand by the artist, and composed in a fluid movement, which refers to the behaviour of film-like matter and to a cosmological idea. The presence in each drawing of a mineral of varying nature and color is an invitation to an orbital journey expressed by the force of this small stone, creating a directional vector in time and space.

The exhibition also presents the new *Airborne modules*, original sculptures in steel, in which the artist continues his research into self-generating modular systems composed of different metals, instant installations that can be 'continuously constructed'. These combinatorial sculptures, apparently free and chaotic, but based on mathematical patterns of periodic repetition or recurring geometries, take on a particular

character each time, responding to the characteristics of the individual module and the aggregation process adopted, finding strong analogies with the natural growth systems present in nature.

Loris Cecchini has taken part in numerous international exhibitions, including the 56th, 51st and 49th Venice Biennale, the 6th and 9th Shanghai Biennale, the 13th and 15th Rome Quadriennale, the Taiwan Biennale in Taipei, the Valencia Biennale in Spain and the Urban Planning and Architecture Biennale (UABB) in Shenzhen, China.

He has also taken part in major group shows, including Ludwig Museum, Cologne; PAC, Milan; Palazzo Fortuny, Venice; Macro Future, Rome; MART, Rovereto; Hayward Gallery, London; Garage Centre for Contemporary Culture, Moscow; Palazzo delle Esposizioni, Rome; Musée d'Art Contemporain, Lyon; MOCA, Shanghai; and Deutsche Bank Kunsthalle, Berlin, among others.

He has created various permanent and in situ installations, notably in Italy at Villa Celle in Pistoia, and in the courtyard of Palazzo Strozzi in Florence, at the Boghossian Foundation in Brussels and for the Cleveland Clinic's Arts & Medicine Institute in the United States, at Les Terrasses du Port in Marseille, and recently at the Shinsegae Hanam Starfield in Seoul and the Cornell Tech Building in New York.

Cecchini is currently presenting a solo exhibition entitled *Art in the Landscape* at the Multifunctional Observatory of Chianti, in the province of Florence, and is also working in tandem with architect Jean-Marie Duthilleul on a permanent monumental installation entitled *Waterbones*, in the Sevrans-Beaudottes metro station of the Grand Paris Express, a gigantic new metro project in the Paris region.

In the next months, the artist will present a major new permanent installation entitled *Orbital Promenade*, the chorus of solstices in the garden of the Via Monte Rosa building in Milan, designed by Renzo Piano, as well as another installation on the façade of the Manoir aux Quat'Saisons, A Belmond Hotel, Oxfordshire, for six months.