

ENGLISH

GALLERIA CONTINUA

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GEOMETRIA DELLE FORME

Chen Zhen, Carlos Garaicoa, Michelangelo Pistoletto, JR,
Alejandro Campins, Juan Araujo, Daniel Buren, and Ai Weiwei.

30/06/2022 – 24/09/2022

Until 24 September 2022, Tuesday to Saturday, 11am-7pm

In compliance with the latest health measures, we recommend booking your visit by writing to:
roma@galleriacontinua.com.

Galleria Continua is pleased to present "Geometria delle Forme" in its exhibition spaces in Rome, a group exhibition that investigates the relationship between geometric shapes and the surrounding space and their subsequent interaction with the viewer.

In the rooms of the Gallery the geometric curves to be found in the works by the various artists play a delicate role. They make up a conceptual area where their different and sometimes opposing research comes together. The geometric shapes to be found here do not make up a rigid sequence of geometries but rather an alternation of planes and colors that is unique unto itself.

The projects, architectural reliefs, drawings, lines and shapes, as well as being a window into the research of each of the artists present, are both conceptually and aesthetically striking. Geometry becomes both a point of contact and a medium for telling stories from the world around us. The artists that embark on this task are Chen Zhen, Carlos Garaicoa, Michelangelo Pistoletto, JR, Alejandro Campins, Juan Araujo, Daniel Buren, and Ai Weiwei.

The exhibition itinerary opens with "Dessin pour 'Beyond the Vulnerability'" by Chinese artist Chen Zhen, a project that arises from the collaboration with homeless young people of the Projeto Axé association in Salvador de Bahia, Brazil. An in-depth investigation of architecture and its rules becomes a tool to give free rein to the imagination. This is followed by the "Puzzles" series by Carlos Garaicoa that presents images of buildings in ruins, deconstructed into pieces of an impossible puzzle to solve, where imagination and reality confront each other in sculpture, architecture and urban design. The artist's urban architectures are a place where irony and social critique coexist.

On the adjoining wall, Michelangelo Pistoletto's work "Buco Nero" attracts us with its monumentality, with its juxtaposition of space and nothingness, of past, present and the possible future. Geometric shapes alternate by dividing and multiplying and

within that a cyclical succession contrasts with an eternal existential dualism.

In JR's work "Women Are Heroes, Elizabeth Kamanga on sea, Quadrichromie, Le Havre, France, 2018" contemporary architecture is interrupted by subtle social commentary that is rendered even more poignant by the work's visionary aesthetic.

"Falsa expresión, from The Series Tibet" is the result of a journey made by Alejandro Campins through some regions of Tibet in order to document the monasteries destroyed by the Chinese Cultural Revolution. The Cuban artist's work explores the idea of landscape in its relationship with architecture, seeing the latter as part of the former.

The second room opens with the works of the Venezuelan painter Juan Araujo: the first two works, "Stravinsky portrait / Albert Gleizes" and "Skyscraper and Boulevards I" force us to leap into the past by re-proposing the images of some details of works by historical avant-gardes which are given a new life through a hyper-realistic technique. The artist's research is also closely linked to the themes of architecture; he concentrates above all on Latin American modernism, as emerges in the last work proposed here, entitled "Smiling Lion", and once again, geometry becomes a tool for new forms.

In "Colore, luce, proiezione, ombra, trasparenza, lavoro situato n°6", the artist Daniel Buren uses the mutability of colors in relation to light as an extension and counterweight to the precise geometry of the work's lines. The work thus activates the surrounding space and remains susceptible to change through varying light.

The exhibition closes with "Untitled (Wooden Ball)" by the Chinese artist Ai Weiwei, whose geometric volumes, inspired by the drawings by Leonardo da Vinci which illustrated the famous treatise on architecture, seem to dialogue with the Octagonal Hall of the Diocletian Baths that can be seen from the windows of the gallery.

For further information about the exhibition and for photos: Silvia Pichini, Press Office
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