



GALLERIA CONTINUA | 30 YEARS

SAN GIMIGNANO BEIJING LES MOULINS HABANA ROMA

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LEANDRO ERLICH

Soprattutto

The St. Regis Rome, Via Vittorio E. Orlando 3
The exhibition will be open to the public from 6 November to 10 January 2021
from Tuesday to Saturday 11am – 7pm by appointment only

Galleria Continua is pleased to present for the first time in its Rome spaces, inside the iconic St Regis Rome hotel, the solo show of a prominent figure on the international art scene, Leandro Erlich. The architecture of the everyday is a recurring theme of the Argentinian artist's work aimed at creating a dialogue between what we believe and what we see, as well as reducing the distance between the museum or gallery space and everyday experience. Uprooted houses left to dangle from a crane; lifts that don't go anywhere; escalators tangled up like a ball of string, Erlich's unsettling and surreal sculptures are the result of an artistic research that is a conceptual matrix and is prone to paradox. Maura Pozzati, art historian, art critic and professor at the Accademia di Belle Arti in Bologna, introduces "Soprattutto", a project that the artist has conceived especially for this occasion.

"Soprattutto is the beautiful title that Leandro Erlich has chosen for this exhibition in the new space opened by Galleria Continua at The St. Regis Rome. Literally meaning "sopra (over) every other thing, before and more than tutto (all)": a concept that is dear to the Argentinian artist that amplifies the meaning of a thing through experience, collective sharing and imagination. We just need to look at his clouds to realise that they are something known, archetypal, but at the same time – observing them in their different immobilised and frozen forms in a wooden cabinet – they are something new that positions them above the conscience and brings us to a magical beyond that is associated with aesthetic meaning and poetry. Sometime ago, I wrote that Leandro's work situates itself in a place on the border between the possible and impossible, between that which we know and that which we imagine: a real threshold between what is real, or what we believe it to be, and that which it is not. In this space on the threshold, a thing can be "before and more than everything", it can become "above all", because the artist always exists in a parallel reality, an intermediary phase between what we know and see and what we remember and share together with others. We all have had the experience of traveling by plane, some more, some less, but the mood and what each of us emotionally invests "on" the trip itself is different. The same thing goes for the landscape: the one seen from above when we're landing in an aeroplane (in the exhibition it'll probably be exhibited as a carpet that can be walked on) and the Roman one, with its buildings, roads and gardens that dialogue simultaneously with the clouds in the sky. What the artist communicates to us is that a

relationship between clouds and territory exists and that the described place is something known that we recognize as natural, that we already see, but it's also something strange and artificial. We find the same cloud boxed in front of us but also photographed in Rome's sky, free to move itself within the space "over every other thing". All of Leandro Erlich's oeuvre fundamentally plays with the mind and with the viewer's perception in order to redefine the spaces of daily life, to escape from the ordinary world and enter into the extraordinary one. Above and over all."

Leandro Erlich was born in Argentina in 1973. He lives and works in Buenos Aires and Montevideo. Over the past two decades, his works have been exhibited internationally and have become part of permanent collections of major museums and private collectors. Erlich began his professional career at 18 with a solo exhibition at the Centro Cultural Recoleta in Buenos Aires. After receiving several scholarships (El Fondo Nacional de las Artes, Fundación Antorchas), he continued his career at the Core Program, an artist residency in Houston, Texas (Glassell School of Art, 1998) where he developed two of his most known installations "Swimming Pool" and "Living Room". In 2000, he took part in the Whitney Biennale and in 2001 he represented Argentina at the 49th Venice Biennale.

His public works include: "La Democracia del Símbolo", a joint intervention at the Obelisk monument and the MALBA Museum which in 2015 fascinated the city of Buenos Aires; "Maison Fond" which celebrates the United Nations Conference on Climate Change in Paris (Nuit Blanche, 2015), a work still on permanent display at the Gare du Nord; "Bâtiment", one of his most famous installations, created for Nuit Blanche (Paris 2004) then reproduced in countries around the world (France, United Kingdom, Australia, Japan, Argentina, Ukraine, Austria); "Ball Game" commissioned in 2018 by the IOC to commemorate the Summer Youth Olympics in Buenos Aires; "Port of Reflections" exhibited at the MMCA (Seoul, Korea, 2014), at the MUNTREF (Buenos Aires, 2016) and at the Neuberger Museum of Art (New York, 2017); "Palimpsest" on permanent display at the Echigo-Tsumari Art Triennial (Kinare, Japan, 2018).

Erlich has received numerous awards, including: The Roy Neuberger Exhibition Award (New York, 2017), the Nomination for the Prix Marcel Duchamp (Paris, 2006), the UNESCO Award (Istanbul, 2001), El Premio Leonardo (Museo Nacional de Bellas Artes, Buenos Aires, 2000), and the Fondo Nacional de las Artes (Buenos Aires, 1992).

His work has been shown in numerous solo exhibitions: El Museo del Barrio, New York (2001); MACRO Museum of Contemporary Art of Rome (2006); Center D'art Saint Nazaire, France (2005); PS1 MoMA, NY (2008); MOLAA, Long Beach (2010); Barbican Centre, London (2013); 21st Century Museum of Contemporary Art, Kanazawa, Japan (2014); MMCA, Seoul, Korea (2014); MALBA, Buenos Aires (2015); ZKM, Germany (2015); Fundación Telefónica, Madrid, Spain (2017); Neuberger Museum of Art, New York (2017); MORI Art Museum, Tokyo (2017/2018); HOW Art Museum, Shanghai (2018); MALBA, Buenos Aires, Argentina (2019); CAFAM, Beijing, China (2019); KAMU, Kanazawa, Japan (2020); Voorlinden Museum, The Netherlands (2020). Just to name a few.

Among group exhibitions, we mention: Nuit Blanche de Paris (2004); Palais de Tokyo, Paris (2006); Museo Nacional Centro de Arte Reina Sofía, Spain (2008); Fundación PROA, Buenos Aires (2009, 2013); Center Georges Pompidou, Paris (2011); Centquatre, Paris (2011); MOT, Tokyo (2013); Shanghai Art Festival (2013); Spiral Garden, Tokyo (2017); Maison de l'Amérique Latine, Paris (2018); Power Station of Art, Shanghai (2018). Among the numerous biennials he has taken part in: Biennale Mercosur (1997); 7th Havana Biennial (2000); 7th Istanbul Biennial (2001); 3rd Shanghai Biennial (2002); 1st Biennial of Busan, Korea (2002); 26th Biennial of San Paolo (2004); Venice Biennale (2001/2005); Echigo-Tsumari Triennial of Art, Japan (2006/2018); Palais de Tokyo, Paris (2006); Liverpool Biennial (2008); Singapore Biennial (2008); 2nd Biennial of Montevideo, Uruguay (2014); XIII ° Bienal de Cuenca (2016); Bienal Sur, Buenos Aires (2017).

Erlich's work is featured in many private and public collections, including: The Museum of Modern Art, Buenos Aires; The Museum of Fine Arts, Houston; Tate Modern, London; National Museum of Art Moderne, Centre Georges Pompidou, Paris; 21st Century Museum of Art Kanazawa, Japan; MACRO, Rome; The Jerusalem Museum; FNAC, France; Ville de Paris et SCNF, Gare du Nord, France.

For further information about the exhibition and for photographs:
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