

For the fourth consecutive year, after Michelangelo Pistoletto, Pascale Marthine Tayou and Daniel Buren

**GALLERIA CONTINUA**

SAN GIMIGNANO BEIJING **LES MOULINS** HABANA

in association with

**A V E L I N E**

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**Jean-Marie Rossi**

present

**LORIS CECCHINI**

**Opening : Monday 16 October 2017, 6<sup>pm</sup>**

Exhibition until November 26, 2017

Monday to Saturday, 10<sup>am</sup> - 7<sup>pm</sup> and by appointment

After the exhibitions devoted to Michelangelo Pistoletto (2014), Pascale Marthine Tayou (2015) and Daniel Buren (2016), the Galerie Aveline and Galleria Continua are delighted to host works by Italian artist Loris Cecchini as from 16 October 2017.

In the work of Loris Cecchini (born in Milan, 1969), photography, drawing, sculpture and installation combine to form a unified poetics. Cecchini's work owes as much to his expertise of a broad range of media as to his indefatigable curiosity.

Cecchini proposes a special dialogue with the XVIIIth century architecture of the gallery Aveline. Gigantic bubbles of soft PVC emerge from windows of the facade, as mysteriously blown from the inside. Their transparency and the technicality at their origin break with the solidity and the patrimonial dimension of the mansion.

Inside, other rooms disrupt the quiet balance of the space. His serie *Wallwave Vibration* or what the artist refers to as 'extruding bodies', a physical manifestation of a pulsation resembling a fluid's whose balance has been disseminated to form a delicate electromagnetic wave. With these works, the context of the space is transformed and fragility is incorporated within the supporting structure as the artist simultaneously uses space as a subject and material, establishing at the same time new

definitions of sculpture. The walls of the gallery seem to resonate, reacting to an unknown pulsation.

Incorporating elements from various interdisciplinary fields from chemistry to groundbreaking technologies, his work playfully investigates the limits of creation generating a continuous detection of exciting art outcomes whose definitions are ever changing. Like Cecchini, throughout the XVIIIth century, european cabinet makers continued to push their technological and formal experiments, going so far as to introduce into the furniture porcelain, Asian lacquer, marble and veneer of exotic wood.

Biological metaphor and motion represent core philosophies behind the artist's investigation and fundamental basis in his projects. Acting with the lens of a scientist, Cecchini closely examines his modules initially starting with basic 3D or watercolor studies moving forward toward the particularity of natural elements.

The freedom of assembly of Cecchini's steel modules meets the perfectly aligned translucent crystal chains of the late XVIIIth century manufacture of the Granja. Organic forms referring to cellular morphology are deployed to infinity, while crystals with cleverly cut facets structure the volumes of the different crowns of the chandelier.

Cecchini's module-based installations, a calculated chain of stainless steel elements originating from his preliminary inquiries again using organism, as a leitmotif in his work to address the intricate evolution of art in relation to sciences. In a wide range of works, Cecchini join together his steel modules to form a semblance of climbing plants, corals or crystals structures, organically deriving in an array of bewildering trails contrasting the deliberate intention of the propagation.

The multiplication of Cecchini modules, rising towards the sky, seems endless in front of this unique Boule desk with his feet moor in the ground. Here manual labor is expressed in the control of volumes and renderings while the industrially produced modules take on many organic forms. For André-Charles Boule, Nature is also a source of inspiration and is reflected in his work of metal and tortoiseshell by the interlacing and winding of foliated motifs. His bronzes precisely chiselled and gilded add to perfection with marquetry. The play of light is subtle in front of metal modules with immaculate brilliance.

Loris Cecchini has exhibited his work internationally with monographic exhibitions in major museums such as the Palais de Tokyo in Paris, the Museum of Modern Art in Saint-Etienne-Métropole, the MoMA PS1 in New York, the Duolun MoMA the Center Gallego of Contemporary Art in

Santiago de Compostela, the Kunstverein of Heidelberg, the Firenze Quarter, the Center for Contemporary Art Luigi Pecci in Prato, the Arnaldo Pomodoro Foundation in Milan.

Loris Cecchini has participated in international exhibitions such as the 56th, 51st and 49th biennials in Venice, the 6th and 9th biennials in Shanghai, the 15th and 13th quadrennial in Rome, the Taiwan Biennial in Taipei, the Valencia Biennale in Spain, 12th Biennial Internazionale di Scultura de Carrara. Loris Cecchini has also participated in several collective exhibitions around the world, including the Ludwig Museum in Cologne, PAC in Milan, Palazzo Fourtuny in Venice, Macro Future in Rome, Rovereto MART, Hayward Gallery in London, The Garage Center for Contemporary Culture in Moscow, the Palazzo delle Esposizioni in Rome, the Museum of Contemporary Art in Lyon, the MOCA in Shanghai, the Deutsche Bank Kunsthalle in Berlin and many others. He has also made several permanent and in situ installations, such as Villa Celle in Pistoia, in the courtyard of the Palazzo Strozzi in Florence, the Boghossian Foundation in Brussels and the Cleveland Clinic's Arts & Medicine Institute in the United States. Terraces of the Port of Marseille, Shinsegae Hanam Starfield in Seoul and, during the Venice Biennale of 2017, Fondaco dei Tedeschi.



Loris Cecchini, Convocation of recognize (ultraminiptandscape), 2007-2009

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