**ieedicifio57**

***BRAINSTORMING***

**LORIS**

**CECCHINI**

**MICHELANGELO**

**CONSANI**

Opening on Saturday 14th September, ieedificio57, Via di Berignano 57, San Gimignano (Siena), from 16:00 to 21:00.

The exhibition can be viewed upon appointment from Sunday, 15th September 2024 to Monday, 10th February 2025. To arrange a viewing please contact: [ieedificio57@gmail.com](mailto:ieedificio57@gmail.com), [mevannucci@gmail.com](mailto:mevannucci@gmail.com), +39 335 6745185, +39 328 6217610

In Japanese, one of the various meanings of “ie” is “building”, and opening shortly in the heart of San Gimignano in a historic building, **ieedificio57** is a new non-profit research centre for the visual arts that aims to host domestic and international events.

Transformed from a family home in an ancient building, the premises of ie edificio57 comprises exhibition spaces on two levels and an underground project room named “Zattera” (“Raft”).

Spearheaded by artist Michelangelo Consani, this new cultural platform intends to establish connections between the artist’s own artistic practices and that of different personalities from the art world. Through this medium, Consani seeks to attain a better understanding of the sensibilities and planning processes of the hosted artist by way of forging a dialogue with another artist towards whom he feels a sense of “sentimental affinity”.

The first artist invited into a dialogue of this nature is **Loris Cecchini**.

The exhibition that **Loris Cecchini** conceives for **ieedificio57** consists of a series of previously unseen and site-specific works, specially created on occasion of this exhibition. At the heart of Cecchini's work is a new reading of spatiality in which physical space is interpreted as something biological, organic, vital but also simultaneously as a rationally structured, mechanically produced, perfectly artificial phenomenon, and above all, endowed with the functionality of an organic-structural matrix.

*Tropism* (*Thin thing*) is a modular installation composed of hundreds of polished steel elements that move in space like a climber’s diagram. The installation is presented in large-scale formations distributed across the floor, the walls and the ceiling of the exhibition space in a spontaneous manner. The quadripolar module acts as a vectoral agent that instantly allows the viewer to notice a dynamic of growth where points and lines recall to mind the idea of nature as a mathematical structure or a scientific derivation. The word tropism derives from the Ancient Greek *τρέπομαι* (*trépomai*) and translates as "to turn". It refers to the movement of the various organs of a plant (roots, stems, leaves, flowers, etc.) in response to environmental stimuli usually prompted by a chemical or physical agent.

*Zigzags particles* comprises a new series of sculptures in cast aluminium. Birds perched on small structures, filled to the brink with the idea of matter in transformation. The granular/particle forms of which the birds are created, transpire in continuous deformation during which their orientation and density suggest the actual making of these subjects through a process of aggregation and disintegration. It represents a sense of transitional morphology that avoids confinement and finds analogies in the chemical-physical processes of molecular aggregation. Cecchini plays with analogies materially-present with the creation of virtual models and their composition through point clouds that define the qualities and characteristics of the subject as observed through scanning. The material that makes up the sculptures becomes a visual vehicle for an image on the brink of kinetic transition, as if the reference object is transforming into something else, flowing from one state of the matter to another in a high-density liquid metamorphosis.

Invariably predisposed to research and experimentation, Cecchini intently focuses on innovative materials, particularly plastics and metals and on processes related to their growth, accumulation, crystallization. For this special exhibition, and for the first time, he has worked with graphite, experimenting on wool paper and linen canvas. His research resulted in a work displayed on a wall as well as a site-specific installation for the "Zattera" (“Raft”) room. The monochrome yet vibrant surface of *Aeolian Landforms* (black drawing) reminds us of air and water erosion. Saturating our gaze with black that completely floods the site of the work, eccentric vibrations propagate on the surface of the canvas just as sand dunes arrange themselves in the natural landscape. The hypnotic undulation on the surface presents a metaphor for interiority but also "landscape colour" as an emotional field. The "mineral" quality of the polished graphite surface on hundreds of paper fragments reassembled to recreate a particle whole, a particular reference to the use of graphite in drawing brings forth a certain link with the idea of the sublime. The work titled, *3 - KNO3C* is installed underground in the building's old stone and brick cellar. Creating a spatial-physical-temporal continuum with the space that hosts it, the work is a three-dimensional low-relief that reworks the image of potassium nitrate crystals (KNO3) as seen under a microscope. The graphite (carbon) design relief rises from the surface of the floor, similar to how saltpetre has formed on the walls due to humidity over time.

Taking inspiration from the theories of Austrian theologian Ivan Illich, and following through his work since the 1990s, **Michelangelo Consani** continues to expand his reflections on the relationship between production and degrowth, and the dominant political system and the marginal people. For this brand-new project, he presents a series of works that share the common title, *The Seed of Man*, making a direct reference to Marco Ferreri's 1969 film that reflects on the looming apocalypse. Occupying two corridors and three rooms on the main floor of **ieedificio57**, Consani stages a project that manifests as a small museum of humanity and takes us on a journey of culture, history and the language of design.

The exhibition opens with "a constellation": a group of graphite drawings depicting primates. Consani captures their looks, expressions and gestures possibly in an effort to remind us that mankind shares part of its evolutionary process with apes. Or perhaps, to make us retrace the message that director Stanley Kubrick expressed with his epic film *2001: A Space Odyssey*.

In the first room, Consani presents two fundamental chairs from the history of design which, as in a Duchampian game, become the basis for his sculptures; two heads, one made of bronze, the other of Belgian black marble (Noir Belge). The first chair is *Hill Hause 1*. Designed by Charles Rennie Mackintosh and built in 1902, the chair is still considered an authentic treatise on spatial articulation. Inspired by Japanese arts, the Scottish architect established connections between full and empty; a subject that is also frequently revisited by Consani. The second chair is *Red & Blue* designed by Gerrit Thomas Rietveld in 1917. *Red & Blue* is not just an armchair but represents one of the greatest masterpieces of the Dutch De Stijl movement of which Rietveld was part.

In the next room we meet two other chairs, *The Masters Chair* and *Mezzadro* which in Consani's practice once again become "pedestals" for two sculptures. Designed by Philippe Starck & Eugeni Quitllet, the former is a tribute to three of the most iconic chairs of all time: Arne Jacobsen’s *Series 7 Chair*, Eero Saarinen’s *Tulip Chair* and Charles Eames’s *Eiffel Chair*. The profiles of the backrests of these three chairs are overlapped and intertwined to create a hybrid with the intention that *The Masters Chair* may one day also hold an emblematic place in the field of design. A sizeable concrete head rests on the chair. When Achille and Pier Giacomo Castiglioni designed *Mezzadro* in 1970, they thought of an object that could be made with readily available components used in the agriculture industry. In fact, *Mezzadro* consists of three parts – all of which are tractor components: an iron seat, a crossbow and a crossbar. Another example in which, for the artist, the seat serves as the basis for a sculpture: a woman's face in intimate exchange with the work positioned across the room.

The exhibition culminates with a wooden crate normally used for the transport of goods accommodating a terracotta bust of the Japanese agronomist Masanobu Fukuoka. The room is lit up by a video projection of a cicada that disperses energy. A simple and spontaneous act of love during which the insect, unlike in the rat race created by humanity, is not conditioned by the harassing demands of production.

Two years after the completion of its transformation, **ieedificio57** commences its programme thanks to the invaluable co-operation of MEVannucci Gallery. Michelangelo Consani also personally thanks Galleria Continua and Loris Cecchini.

**Loris Cecchini** (Milan 1969)

Loris Cecchini is an Italian artist who has established himself internationally in the last decade with solo exhibitions in prestigious museums including Palais de Tokyo (Paris), Musée d'art Moderne et Contemporain (Saint Etienne), Métropole, MoMA and PS1 (New York), Shanghai Duolun MoMA (Shanghai), Centro Galego de Arte Contemporanea (Santiago de Compostela), Heidelberger Kunstverein, Centre for Contemporary Art Luigi Pecci (Prato), and Arnaldo Pomodoro Foundation (Milan). Loris Cecchini has participated in numerous international exhibitions such as the 56th, 51st and 49th editions of the Venice Biennale, the 6th and 9th editions of Shanghai Biennale, the 15th and 13th editions of the Rome Quadriennale, the 1st Taiwan Biennial (Taipei), the 1st Valencia Biennale (Spain) and 12th Carrara International Sculpture Biennale (Italy).

**Michelangelo Consani** (Livorno 1971)

Michelangelo Consani has exhibited in numerous private and public institutions in Italy and abroad from 1999 to-date. Some of these are: ArtKliazma (Moscow); MACRO (Rome); MAC VAL (Paris); Schunck (Heerlen); Cittadellarte Fondazione Pistoletto (Biella); Kunstraum München (Munich), Casino Luxembourg - Forum d'Art Contemporain (Luxembourg); Luigi Pecci Center for Contemporary Art (Prato); Darb 1718 Contemporary Art & Culture (Cairo); Frigoriferi Milanesi (Milan); Fondation Donwahi (Ivory Coast); Kunstenfestival Watou (Watou); PAV (Turin); Italian Cultural Institute (Tokyo); Kyoto Imperial Palace (Kyoto). Consani also participated in the 11th Architecture Biennale (Venice); the 1st Aichi Triennial (Nagoya); the 15th Dakar Biennial (Dakar); the 2nd Valencia Biennale (Spain); the16th Rome Quadriennale (Italy); the 14th Carrara International Sculpture Biennale (Italy).

[www.ieedificio57.org](http://www.ieedificio57.org)