

[STRATIFICATIONS]

Curated by Daniele Capra

Giancarlo dell'Antonia # Igor Eskinja # Florence Girardeau # Bruno Kladar # Marie Lelouche

From June 5 to July 25 2010

Opening Reception: Saturday, June 5 from 3pm

strat-i-fi-ca-tion (strät,ə-fī-kā'shən)

noun

1. **a.** Formation or deposition of layers, as of rock or sediments.
b. The condition of being stratified.
2. A layered configuration.

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[Why]

The world is a sandwich. Life is characterized by juxtapositions on various levels of moments, visions, desires, frustrations, places, and people. On our computer screen windows are open simultaneously; our work constructs itself by stratification. Versatile, we are used to performing several tasks at once and carrying out different lines of thought without implicating their combination or their exclusion. Managing this complexity is the daily bread of the postmodern man. Stratification is fueled by accumulation and sedimentation, quite like how our hard drives are loaded with data.

The depositing of images and objects, be it perpetual and inexorable, allows us at regular intervals to confront an inadvertently forgotten past or a future that is yet to be defined. Stratification seems to show its double-sidedness, posed between the instantaneous flow of fate and the accumulation of a world we cannot ignore.

[What]

This exposition was born from a reflection on the concept of stratification. We hope to bring together the work of five differing international artists who all think and operate by superposition, both in the visual and conceptual sphere. We are invited by the plurality of their work to take a look at the elements of analogy and diversity.

[Who]

Giancarlo dell'Antonia was born in Lorenzago di Cadore, Italy in 1956 and later moved to Vittorio Veneto, where he currently resides and works. In addition to painting, Dell'Antonia conducts creative research as a visual designer. The impact of technology on the perception of reality as well as the myriad of "genetically modified" images that are constantly proposed to us are at the center of dell'Antonia's research. The artist is aware of the fact that photography is sometimes insufficient for representing reality and that the images that appear to us are always a mixture of reality and artifice that modifies our perception. The work of Giancarlo dell'Antonia brings to light these modifications by revealing the strong dichotomy between reality (or the will power of its representation) and image. The oversight of this state of things is, according to the artist, one of the fundamental causes of frustration for the contemporary man.

Igor Eskinja was born in Rijeka, Croatia in 1975 and is a graduate of the Academy of Fine Arts in Venice. In his work, Eskinja establishes connections between abstraction and representation, between flat dimension and three-dimensional, and between metaphor and sign. The artist constructs his architectural visions utilizing simple and inexpensive materials, like adhesive or electric cable that he applies directly to the wall or floor. He "stages" objects and situations, taking them out of their intimacy and the silence of the "two-dimensional" to lead them toward a three-dimensional form. Utilizing special parameters with a mathematical exactitude and extreme precision, Eskinja exceeds the physical aspects of the work and opens the registers of the imaginary and the imperceptible.

Florence Girardeau was born in Longjumeau, France in 1980 and graduated from the National School of Fine Arts in Paris in 2005. The work of Girardeau proceeds from a tactile vision resulting from an abstraction of sensation. Through drawing, collage, video, and installation, she questions the perception of space, body, and the image of our time. Continuity and discontinuity, detail and the whole: the focus lies in the relationship between those elements. Today, our ever-changing relation to the world happens increasingly through the virtual, of which the immediacy of video is a reflection. The body – an animalistic body, without organs, made of cells and atoms – enters into a process of dematerialization. The quantity and the immediacy of images today act as an assailing stream into which we plunge, and is considered by the artist to be a continuous source of nourishment for our memory to digest.

Bruno Kladar was born in Paris, France in 1967. For years, he focused his research on the creative process of painting by freeing it from the evocation of the image, from the object, and from all subjectivity. The artist, with a simplicity of materials, listens to realize what a painting can say in its own language. The P.O.D. (little Democratic works), originated from the decomposition of the body of the painting until the material is exhausted and is then re-enchanted and presented on the wall. Depending on the context of the moment, this re-imagining happens in lines that are horizontal, vertical, diagonal, square, rectangular, or alone. These pieces, suspended in a science of space that alternates between empty and full, with floating and balanced colors, generate secret melodies and harmonies.

Marie Lelouche was born in Saint Junien, France in 1984. Having graduated from the National School of Fine Arts in Paris in 2008, Marie Lelouche orients her research around our tools of confrontation of the world. She observes reality as a complex system. From her experiences emerge arrangements of forms. It is in the process of one working material that her work takes shape. She utilizes imprints and molds of different parts of the body or parts of objects...Thanks to materials such as glaze, porcelain, or silicone, she creates pieces whose representations escape literal projections of image or form. Each one of her pieces seems to expect that the observer come to face it and to find its place.