

Luca Pancrazzi

Meditabondi, barcamenanti, fuori registro e buchi bianchi

Opening: Saturday, May 11, 2024 at 6 p.m.
Until June 22, 2024
from Tuesday to Saturday, 4 to 8 p.m.

RizzutoGallery
via Maletto 5
Palermo

RizzutoGallery is proud to present the solo exhibition of **Luca Pancrazzi** (Figline Valdarno, Florence, 1961. Based in Milan) titled ***Meditabondi, barcamenanti, fuori registro e buchi bianchi***. "This exhibition is explanatory of the artist's practice and field of action, which wants to subtract the work from the interpretation of the gaze and the dictatorship of reason to bring it to be the protagonist of quantum tests where the objectives are simultaneous and the constitution of the picture is the result of multiple calculated and uncalculated accidents of the way." The exhibition will open on Saturday, May 11, 2024, at 6 p.m., and will be on view until June 22, Tuesday through Saturday, 4 to 8 p.m.

"The material gets thinner and thinner and undergoes slight traumas, scraps, mistreatments, like whispers that affect the final result. Everything affects and nothing can interfere.

This exhibition does not try to sew the works with a common thread or an underlying theme that aids a narrative, I operate essays, samplings, on everything around me, especially on images that are deeply rooted in the necessary space, in that space of waiting saturated with gaseous and liquid material of preservation and maturation.

Fuori Registro (Out of Register) is the space that finds the gap every time you go up one more step, the wheel turns, and the next step is the same as the previous one, but shifted by a few moments.

The repetition of that moment is, both duration and matter, and leads the practice to evolve while remaining the same.

Out-of-register is simply the slippage of this space in one direction, then another, and then another.

Intuition, on the other hand, tries to play a role, plays leaning on a background grid on which shifts and errors are parameterized, slipping into a space due to the prolonged effort of eye, hand and mind.

Time is projected onto the vertical wall where the image crumbles remaining in place seemingly, but inexorably continues in its linguistic metamorphosis. Painting works in building and destroying, creates moments of action and reflection, shifts observation from the depicted subject to the abstract metamorphosis of matter.

The forms resemble each other by simulation, but avoid being the same by their temporal placements.

This exhibition is explanatory of the practice in the total field of action where I take the work away from the interpretation of the gaze and the dictatorship of reason and bring it to be the protagonist of quantum tests where the simultaneous targets and the constitution of the picture are the result of multiple calculated and uncalculated accidents of path. Matter is traversed by micro-particles that transform it, puncture it, mark it, change it, deny it and accept it; it is both support and obstacle; there is no better way to deal with it than to deny it and then find it in its changed place.

Stochastic programmatic chaos the painting generates pauses and progressions, rises to a privileged space and simultaneously bends to rediscover the joy of a sign. The background drawing blurs with the production of particular and subjective photons projected by the distracted observer who shoots everywhere without aiming too much.

The nature of things is constantly changing, the very presence of an observer determines the existence of the observed object and at the same time changes its matter.

I bring the representation to thin out, and sometimes to disappear behind a dense chaotic network of white dots, other times behind a grid.

This filter is merely the restatement of painting, an additional layer that punctures the painting and appears by subtraction, sometimes even becoming material." (Luca Pancrazzi)

LUCA PANCAZZI (Figline Valdarno, Firenze, 1961. Based in Milano)

After his artistic training in Florence, Pancrazzi began exhibiting in the second half of the 1980s and relocated to the United States, where he joined Jo Watanabe Studio, working on Sol LeWitt prints and wall drawings; he then continued to Rome, where he worked in the studio of Alighiero Boetti. Since the 1990s he has cultivated a practice based on the deconstruction of artistic media, the creative possibilities of error and the composite use of techniques and materials. He explores the possibilities of images as a manipulable language and instrumentalises archiving as an essential component of his artistic practice. He investigates the correlation between repetition and variation, rigorously employing varied techniques, materials and processes to fulfil his objectives. His modes of expression include painting, drawing, photography, video, installation, sculpture, publications and collaborative actions with other artists. Pancrazzi conceives his work according to an overall cyclic logic, which he channels into series of independent works that intertwine and unfold over time, individually starring in a wider interpretative plot. Of his themes, metropolitan spaces and landscape are those he addresses most assiduously: archetype-landscapes, vast empty spaces devoid of narrative, horizons dividing heaven from earth, along which minute architectural infrastructures rise; transitory environments, solitary meta-modern landscapes where real places lose their strictly geographical connotations and become symbols.

His work has been shown in solo and group exhibitions in public venues including: Venice Biennial (1997), New Delhi Triennial (1997), Biennial of Cetinje (1997), Vilnius Triennial (2000), Whitney Museum of American Art at Champion (1998), Biennial of Valencia (2001), Moscow Biennial of Contemporary Art (2007), Quadriennale di Roma (2008). P.S.1 Contemporary Art Center (1999), Galleria Civica di Modena (1999), Museo Marino Marini (2000), Palazzo delle Papesse (2001), Museo Revoltella (2001), Galerie Lenbachhaus und Kunstbau (2001), GAMEC (2001), Museo Cantonale d'Arte di Lugano (2002), Centro per l'Arte Contemporanea Luigi Pecci (2002), Zentrum Fur Kunst und Medientechnologie (2003), PAC (2004), MAN (2004), MART Trento and Rovereto (2005), MAMbo (2006), Macro (2007), Vietnam National Museum of Fine Arts (2007), Fondazione Pomodoro (2010), Museo per Bambini di Siena (2010), Palazzo Te, (2016). Since 2019 he is among the artists represented by RizzutoGallery.