



Tiziana Lorenzelli and Agostino Ferrari collaborate in an artistic production on the occasion of the new OBLONG exhibition space in Forte dei Marmi. The artist Ferrari and the art historian and curator Alessandra Quattordio comment on the exhibition:

Cosmic Naturalism

The artistic work of Tiziana Lorenzelli is based on two principles: the first is the search for materials, due to her architectural studies; the second is a natural predisposition towards art and in particular sculpture.

According to the first point, her research led her to devise a material composed essentially of aluminum that she designed and uses for her recent sculptures. The material with the name "Aluflexia" is very ductile, light and despite having a minimal thickness it has a versatility of use comparable to the one obtained by handling paper, but with the advantage that "Aluflexia" maintains the shape that the operator gives.

However, it is the second assumption, her natural inclination to art, which led Tiziana to create forms free from superstructures and historical references that can be considered minimalist. Observing these multifaceted masses, which recall natural finds and which Tiziana calls "nuggets", one may think of meteorites exploded in the cosmos and attracted by the earth's gravity.

The gold color of these "nuggets" reminds us that since ancient times gold has had the ability to attract human beings and take on a sacred value. It was used in rites and religious decorations, unlike iron it does not oxidize so it is a symbol of irreproachable sense of which many populations built golden idols which they then worshiped.

The yellow-gold color is sunlight, so it is a symbol of energy, heat and life.

Looking at these golden colored sculptures, you can feel the emanation of strong energy. Always the primary things require a greater psycho-physical commitment and in these "nuggets", Tiziana has lavished a lot of it.

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My collaboration in Tiziana's work consists in inserting an anthropic reference in a signature form on some of these “nuggets”, trying not to distort Tiziana's work but adding to them a pre-significant sign such as an imprint.

Agostino Ferrari

“Lightness for me is associated with precision and determination, not with vagueness and abandonment to chance ". These are the words of Italo Calvino that could well be appropriate to the research that Tiziana Lorenzelli has scientifically applied to material through the introduction of Aluflexia® which is 100% recyclable aluminium. An assembly of aluminium sheets of great lightness and ductility patented by her and made to produce industrially. Extremely thin - 0.8 mm thick -, firmly coupled to each other, they accurately interpret the wishes of those who intend to make their two-dimensionality the beginning of an aesthetic and expressive journey that allows them to reach bold plasticity. Architect and designer, teacher and writer, but today above all an artist, the sculptor from Lecco unveils, thanks to the personal “Tiziana Lorenzelli. Goldish ”, organized at the new OBLONG Contemporary Art exhibition space in Forte dei Marmi, via Carducci 45 (from the 24th of July to the 12th of August), the latest milestone achieved in Aluflexia® modelling.

After Lake Como (2021), a round streaked with azure and blue, and the Pepite (2021), sparkling with golden reflections, here are the very recent Meteorites (2021) - the Cobalt Blue Meteorite sculptures and the Cobalt Blue Fractalis installation - with shapes archetypal and surreal, similar in some respects to the abstract and spatial art of the Sixties, but extremely current for their physicality that refers to Nature and the themes of the eco-sustainability of the materials it offers.

The Meteorites, in a cobalt blue that makes one think of "Blue Klein", but which at the same time affirms its total autonomy of material inspiration - it is no coincidence that cobalt blue is created thanks to aluminium oxides -, supported by magnets that refer once again to the occult forces of the Earth, they appear to have been modeled on the spot, according to an automatism that arises from the interior spirit, even though it is the result of a severe planning.

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Master Agostino Ferrari, dedicated to investigating the "sign", both in painting and in other fields of artistic expression, intervened on some of Lorenzelli's works - Pepita Segnica 1, Pepita Segnica 2, Pepita Segnica 3 -, enhancing their plasticity with its "anthropomorphic" sign, that is wires made with metal rods, and volcanic sand that embrace and caress the sculptural creations of the artist. He says: "I consider the Nuggets plastic forms as if they were fragments out of space, whether they are grouped together like a waterfall or left single ". Here, then, the "Cosmic Naturalism", theorized by Ferrari about Lorenzelli's work, fully expresses itself in Gold Fractalis, a wall installation in which the material blocks - shiny as gold and sewn together by thin threads to draw an iridescent three-dimensional tapestry - they relate and dialogue: light because they fluctuate like clouds in the cosmos, precise in their compositional rhythm because they are carefully calibrated in the arrangement of the individual elements.

Alessandra Quattordio

Agostino Ferrari (Milano, 9.11.1938)

In 1962 with the artists Vermi, Verga, Sordini and La Pietra, he created the Cenobio Group. Here, he begins the research on the Sign that characterizes all his work. Over the years, in fact, the Sign has been declined and investigated in many ways: from an initial scriptural trait it becomes more plastic, to then become physical, entering into a relationship with the surface of the framework and out of it (Teatro del Segno); it then transforms into form and interacts with color and the psyche, finally freeing itself from superstructures and expressing itself in its totality. Ferrari has exhibited in national and international galleries and museums. He lives and works in Milan.

Tiziana Lorenzelli (Lecco, 5.6.1961)

Graduated with honors in Architecture, Tiziana Lorenzelli has been Marco Zanuso's assistant and then Adjunct Professor at the Milan Polytechnic for more than a decade. From 1989 to 1993 she lived in Los Angeles and taught Design at UCLA's Dickson Art Center. She is the owner of some patents including the ALUFLEXIA® brand, Bronze medal in Sustainable Design at IDA Los Angeles 2011 and multiple award-winning. The sculptures of the last decade inspired by sustainability, planets, nature and the cycle of life, which began in the 1980s with the Electrological Trees, sculptures made with metal waste, are based on this exclusive aluminum sandwich. She has exhibited in Italy, Dubai, Los Angeles and Switzerland. Lives and works in Lecco.

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CONTEMPORARY
ART GALLERY

RELEASE ENDS

Press Release commented by Agostino Ferrari and Alessandra Quattordio

About Oblong Contemporary Art Gallery:

Oblong is a Dubai based Art Gallery and its mission is to create a successful global arena for culture and art. Primarily involved in promoting contemporary and modern art, operating both locally and on the international art platform; the gallery is a place of cultural exchange, exhibiting some of the highest quality artworks and giving a platform to artists from the region. Additionally, Oblong hosts a strong program of workshops, educational initiatives and a cross-cultural art exchange program between Dubai, U.A.E and Pietrasanta, on the coast of northern Tuscany in Italy. The gallery name was derived from the 'oblong' shape, which comes from three other shapes; a square, a circle and a rectangle. The founders of Oblong, Emanuela Venturini & Paola Marucci described the shape as a representation of their different backgrounds and characters. Emanuela and Paola have a shared vision and combined their love for art and culture to create a platform for cross-cultural exchange between Dubai (UAE) and Pietrasanta (Italy). With strong links to the Tuscan city of Pietrasanta, Oblong embodies the DNA of this historic city and honors its rich heritage.

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