

MICHELE CIACCIOFERA

TIME IN TERRITORIES OF LIFE

November 28, 2020 - January 23, 2021



Michel Rein, *Time in Territories of Life*, Paris, France, 2020



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PAINTINGS

Acrylic paintings that allude to a metaphysical dimension in which physical, mental and temporal objects are confronted with timeless spaces, questioning the relationship between physicality and spirituality.

A kneeling figure with big eyes, *Le Spectateur émancipé*, title taken from Jacques Rancière's book, evokes the questioning of the relationship between the author and the observer, typical of a social structure based on the intrication between domination and subjugation. Attending a staging as complex as it is metaphysical, he reappropriates himself with the action of looking at his own faculty of choice and his determination to be able to create a viable reality.

Peintures à l'acrylique qui font allusion à une dimension métaphysique dans laquelle les objets physiques, mentaux et temporels sont confrontés à des espaces atemporels, interrogeant le rapport entre physicalité et spiritualité.

Une figure agenouillée au grands yeux, *Le Spectateur émancipé*, titre tiré du livre de Jacques Rancière, évoque l'interrogation sur le rapport entre l'auteur et l'observateur, typique d'une structure sociale basée sur l'intrication entre domination et assujettissement. Assistant à une mise en scène aussi complexe que métaphysique, il se réapproprie avec l'action de regarder sa propre faculté de choix et sa détermination à pouvoir créer une réalité viable.

Pitture acriliche che alludono a una dimensione metafisica in cui oggetti fisici, mentali e temporali, si confrontano con spazi atemporali, interrogando il rapporto tra spiritualità e fisicità.

Una figura in ginocchio dai grandi occhi, *Le spectateur émancipé*, titolo mutuato dall'omonimo testo di Jacques Rancière, evoca l'interrogativo sul rapporto tra attore e osservatore, tipico della struttura sociale basata sulla contrapposizione tra dominio e soggezione. Assistendo ad una messa in scena tanto complessa quanto metafisica, si riappropria attraverso l'azione del guardare della propria facoltà di scelta e determinazione nel poter creare una realtà plausibile.

Michele Ciacciofera



The Green Kingdom, 2020
acrylic on canvas
acrylique sur toile
50 x 73 cm (19.69 x 28.74 in.)
unique artwork
CIAC20288

→ inquire





Archaeology of Democracy, 2014
acrylic, charcoal, collage on canvas
acrylique, fusain, collage sur toile
90 x 150 cm (35.43 x 59.06 in.)
unique artwork
CIAC20264

→ inquire





Le spectateur émancipé, 2015
acrylic on canvas
acrylique sur toile
41 x 33 cm (16.14 x 12.99 in.)
unique artwork
CIAC20269

→ inquire



Soul stepping, 2017
acrylic on canvas
acrylique sur toile
61 x 46 cm (24.02 x 18.11 in.)
unique artwork
CIAC20272

→ inquire



The Gilded Age, 2020

found stool, plaster, gold leaf, shellac, wax, metal wire, brass
tabouret trouvé, plâtre, feuille d'or, gomme-laque, cire, fil métallique, laiton
66 x 50 x 39 cm (26.38 x 16.54 x 15.35 in.)
unique artwork
CIAC20284

→ inquire

TOTEMS

The totemic presence constitutes a pillar of societies, ancestral as well as contemporary, which recognize in these symbols indispensable social and political links. The totem pole also represents the link between the natural and the spiritual, the temporal and the timeless. In relation to the impending ecological catastrophe, these forms address the two themes of multiculturalism and multi-naturalism, the coexistence of diverse cultures alongside plural natures typical of contemporary society. The vertical metallic structure on which wool threads, fragments of objects and golden and colored parts intertwine, unites several dimensions: the mineral dimension of iron and stone with the animal dimension of wool, the vegetable dimension of cotton or the chemical dimension of cement with which the feet are made to stabilize it on the ground. The typical rigidity of iron is opposed to the soft form of the thread, in an apparent oxymore, reflecting the paradoxes within the human, individual and collective dimensions. Made from building iron frames, used for the construction of pillars, they rise like columns whose stability is questioned by their lateral inclination, which reflects the very instability of the stratifications with which the evolutionary processes came to us. These phases are represented by superimposed planes of irregular dimensions on which colored threads intertwine with a dense and solid weft that alternates with a frayed weft representing the fragility of human relationships as that of man with nature.

La présence totémique constitue un pilier des sociétés, ancestrales comme contemporaines, qui reconnaissent dans ces symboles des liens sociaux et politiques indispensables. Le totem représente également le lien entre naturel et spirituel, temporel et atemporel. En rapport à la catastrophe écologique imminente, ces formes abordent les deux thèmes de la multiculturalité et de la multinaturalité, la coexistence de cultures diverses à côté de natures plurielles typiques de la société contemporaine. La structure métallique verticale sur laquelle s'entrelacent des fils de laine, des fragments d'objets et des parties dorées et colorées, réunissent plusieurs dimensions : celle minérale du fer et de la pierre avec celle animale de la laine, celle végétale du coton ou encore celle chimique du ciment avec lequel sont réalisés les pieds qui la stabilise au sol. La rigidité typique du fer s'oppose à la forme molle du fil, dans un apparent oxymore, reflétant les paradoxes au sein des dimensions humaine, individuelle et collective. Réalisé à partir d'armatures en fer de bâtiment, utilisées pour l'édification de piliers, ils s'élèvent comme des colonnes dont la stabilité est mise en question par leur inclination latérale, qui reflète l'instabilité même des stratifications avec laquelle les processus évolutifs sont arrivés à nous. Ces phases sont représentées par des plans superposés de dimensions irrégulières sur lesquels s'entrelacent des fils colorés avec un trame dense et solide qui alterne avec une trame effilochée représentant la fragilité des relations humaines comme celle de l'homme avec la nature.

La presenza totemica costituisce un pilastro delle società, ancestrali e contemporanee, che riconoscono in questi simboli dei legami sociali e politici irrinunciabili. Il totem rappresenta innanzitutto il legame del naturale con lo spirituale, del temporale con l'atemporale. A fronte dell'imminente catastrofe ecologica, queste forme investono i due temi della multiculturalità e della multinaturalità, la coesistenza di culture diverse a fianco di nature plurali tipica della società contemporanea. La struttura metallica verticale su cui si intrecciano fili di lana, frammenti di oggetti, parti dorate o colorate, riuniscono più dimensioni: quella minerale del ferro e della pietra con quella animale della lana, quella vegetale del cotone o ancora quella chimica del cemento con cui sono realizzati i piedi che la stabilizzano al suolo. La rigidità tipica del ferro si contrappone alla morbidezza dei fili, in un apparente ossimoro che riflette i paradossi della dimensione umana, individuale e collettiva. Realizzati a partire da armature in ferro da edilizia, utilizzate nell'edificazione dei pilastri, si ergono come colonne la cui stabilità è messa in discussione dalla loro inclinazione laterale, che riflette l'instabilità delle stratificazioni con cui i processi evolutivi sono arrivati a noi. Queste fasi sono rappresentate dai piani sovrapposti di dimensione irregolare su cui si intrecciano fili colorati con trame fitte e solide alternate a trame sfilacciate, emblematiche della fragilità delle relazioni umane così come di quelle tra uomo e natura.



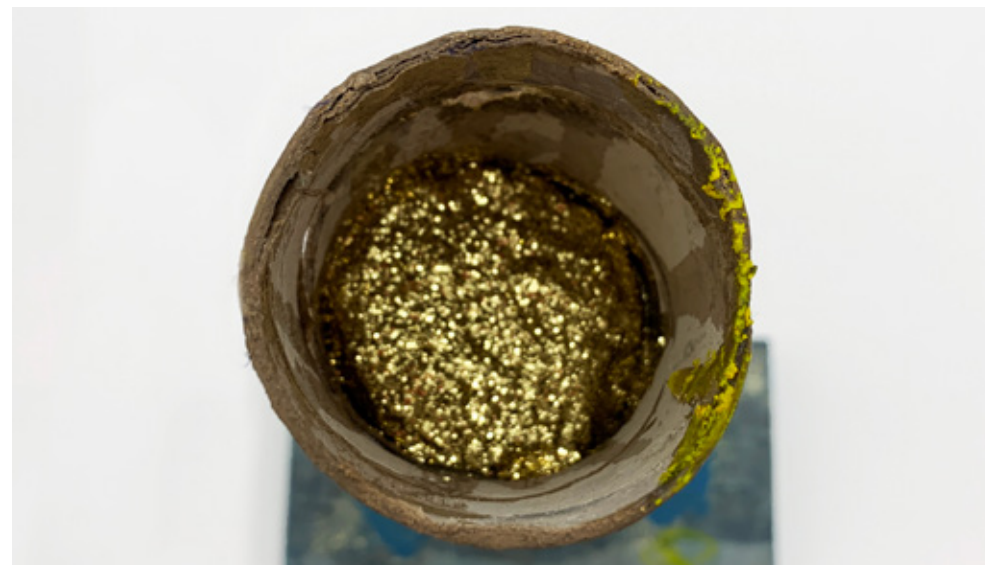
G. Time Scale, 2020

iron, cotton threads, acrylic threads, wool threads, collage, stone, concrete, acrylic, resin
fer, fils de coton, fils acryliques, fils de laine, collage, pierre, béton, acrylique, résine
204 x 15 x 15 cm (80.31 x 5.91 x 5.91 in.)

unique artwork

CIAC20287

→ inquire



Ziqurat, 2020

cardboard, concrete, pastel, pencil, shellac, resin, collage, mdf, gilded enamel, gold glitter, acrylic
carton, béton, pastel, crayon, gomme-laque, résine, collage, mdf, émail dorée, paillettes d'or, acrylique
59 x 29 x 15 cm (23.23 x 11.42 x 5.91 in.)

unique artwork

CIAC20286

→ inquire

JANAS CODE

The series of wall grids surrounded by wires, *Janas Code* (title evoking the domus of Janas¹ Neolithic found in Sardinia), where objects and sculptures are suspended, redouble this rhythm of full and hollow, echoing the bricks. They are realized with grids of local building sites used for the construction, that Ciacciofera cuts and treats, for which he also draws and realizes specific supports in order to distance them from the wall like paintings. Decorated with wires, some of which fall after a deliberate cutting, these new «buildings» reveal a certain fragility.

La série des grilles murales enserrées de fils, *Janas Code* (titre évoquant les domus de Janas¹ néolithiques que l'on trouve en Sardaigne), où sont suspendus objets et sculptures, redoublent ce rythme de pleins et de creux, en écho aux briques. Elles sont réalisées avec des grilles de chantiers locaux servant à la construction, que Ciacciofera découpe et traite, pour lesquelles il dessine et réalise également des supports spécifiques afin de les distancier du mur tels des tableaux. Ornées de fils, dont certains chutent après une découpe délibérée, ces nouveaux « édifices » révèlent ainsi une certaine fragilité.

La serie di griglie a muro circondate da fili, *Janas Code* (titolo che evoca le domus neolitiche Janas¹ trovate in Sardegna), dove sono appesi oggetti e sculture, raddoppiano questo ritmo di pieni e vuoti, facendo eco ai mattoni. Sono realizzati con griglie provenienti da cantieri locali utilizzati per la costruzione, che Ciacciofera ritaglia e lavora, per le quali progetta e realizza anche supporti specifici per distanziarli dal muro come quadri. Decorati con filettature, alcune delle quali cadono dopo un taglio deliberato, questi nuovi «edifici» rivelano una certa fragilità.

Michele Ciacciofera



Janas Code, 2019

iron, wool, cotton, resin, glitter

fer, laine, coton, résine, résine, paillettes

80 x 60 cm (31.5 x 23.62 in.)

unique artwork

CIAC19102

→ inquire

CERAMICS

Series of sculptures in third firing glazed ceramic with metallic oxides.

Nature, architecture, fossils and archaeology are intertwined. The works put in dialogue totemic forms derived from nature with architectural structures of the past and present, fossilized animals and plants with scrap metal and everyday objects, associated with anatomical fragments close to labyrinths.

Série de sculptures en céramique émaillées et à troisième feu avec oxydes métalliques.

Nature, architecture, fossiles et archéologie s'y entremêlent. Les œuvres mettent en dialogue des formes totémiques dérivées de la nature avec des structures architectoniques du passé comme du présent, animaux et végétaux fossilisés avec ferraille et objets du quotidien, associés à des fragments anatomiques proches de labyrinthes.

Serie di sculture in ceramica smaltata e ceramiche a terzo fuoco con ossidi metallici.

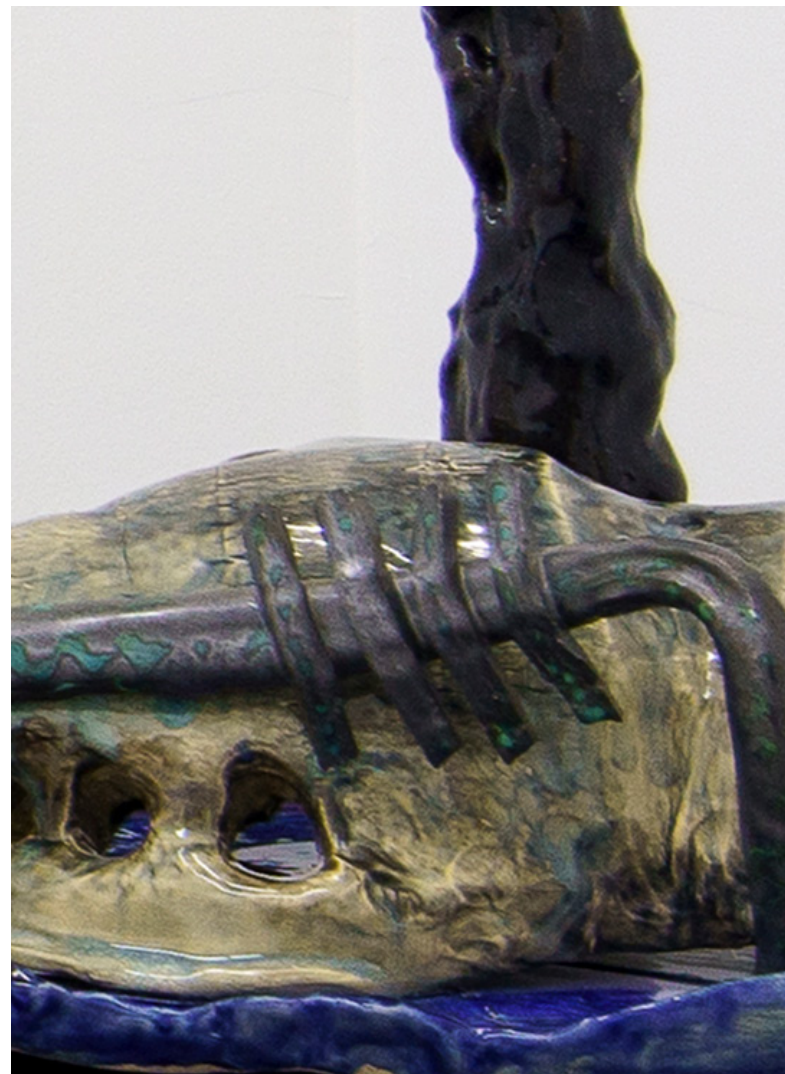
Natura, architettura, fossili, archeologia qui si fondono. Le opere pongono in dialogo forme totemiche derivate dalla natura con strutture architettoniche del passato e del presente, animali e vegetali fossilizzati con rottami e oggetti della quotidianità, associate a frammenti anatomici simili a labirinti.

Michele Ciacciofera



Narrow doors, 2020
glazed ceramic
céramique émaillée
29 x 36,5 x 34 cm (11.42 x 14.17 x 13.39 in.)
unique artwork
CIAC20285

→ inquire



Earth Island #1, 2019
glazed ceramic
céramique émaillée
60 x 34 x 32 cm (23.62 x 13.39 x 12.6 in.)
unique artwork
CIAC19238

→ inquire



Nature's blend, 2020

ceramic, glaze, metallic oxides, sprig, epoxy resin, gilded enamel, gold glitter

céramique, émail, oxydes métalliques, brin, résine époxy, émail doré, paillettes d'or
55,5 x 19 x 15,9 cm (21.65 x 7.48 x 5.91 in.)

unique artwork

CIAC20289

→ inquire



Doxastic certainty, 2020
glazed ceramic
céramique émaillée
28,7 x 35 x 22,3 cm (11.02 x 13.78 x 8.66 in.)
unique artwork
CIAC20290

→ inquire

TALES OF THE FLOATING WORLD

Tales of the Floating World (2019) by Michele Ciacciofera (b. 1969 in Sardinia, lives in Paris) is made up of ten polychrome glass sculptures set on three metal structures designed by the artist.

These sculptures made at the Seguso Studio in Murano are conceived as fragments from another world, which evokes by their organic forms, both the human and plant world, mineral as well as animal. These works are part of the artist's research on a formal ambiguity between the different kingdoms in the context of current theories of « infra-vies » and global collapse. It continues the artist's reflection on temporal questions, where the hypothesis of a collapse of global civilization modifies or even subverts the relationship between the present and the past, where the end seems to merge with the origin.

Tales of the Floating World (2019) de Michele Ciacciofera (né en 1969 en Sardaigne et vivant à Paris), se compose de dix sculptures en verre polychrome posées sur trois structures en métal dessinées par l'artiste.

Ces sculptures réalisées dans l'atelier Seguso à Murano sont conçues comme les fragments provenant d'un autre monde, évoquant par leurs formes organiques, à la fois l'humain et le monde naturel, minéral comme animal. Ces œuvres s'inscrivent dans la recherche de l'artiste autour d'une ambiguïté formelle entre les différents règnes du vivant dans le contexte des hypothèses actuelles des « infravies » comme de la collapsologie. Elle poursuit la réflexion de l'artiste sur les questions temporelles, où l'hypothèse d'un effondrement de civilisation modifie voire subvertit le rapport du présent au passé, où la fin semble se confondre avec les origines.

Tales of the Floating World (2019) di Michele Ciacciofera (nato nel 1969 in Sardegna, vive e lavora a Parigi), si compone di dieci sculture in vetro policromo disposte su tre strutture in metallo disegnate dall'artista.

Queste opere realizzate nella fornace Seguso Vetri d'Arte a Murano, sono concepite come frammenti provenienti da un altro mondo, che evocano attraverso le loro forme organiche il mondo umano e quello naturale, sia minerale sia animale. Queste opere si inscrivono nella ricerca dell'artista intorno all'ambiguità formale tra i differenti regni del vivente nel contesto delle attuali ipotesi delle « infra-vite » e del collasso globale. Esse proseguono la sua riflessione sulla questione temporale in cui le ipotesi di un collasso della civiltà globale modificano o sovvertono la relazione tra il presente e il passato, in cui la fine sembra fondersi con le origini.

Michele Ciacciofera



Tales of the floating world, 2019

blown glass, Seguso light green crystal, Seguso Vetri d'Arte, 1397, Murano
verre soufflé, cristal Seguso vert clair, Seguso Vetri d'Arte, 1397, Murano
31 x 22 x 12 cm (12.2 x 8.66 x 4.72 in.)

unique artwork

CIAC19219

→ inquire

TIME IN TERRITORIES OF LIFE

These works are the result of an imaginary construction of spaces thought through their temporal and mental dimension. Traces, signs and forms represent a kind of spiritual baggage to cross the «door» of the present by projecting oneself towards the future, as when Paul Klee's *Angelus Novus*, obstinately turning its head towards the past, was irresistibly projected towards the future by the storm of the present.

Towers, trees, doors, architecture and objects that have lost their function, remain abstractly present in our memory as purely mental forms, which, in a tension between fear and hope, at the moment of collapse, operate at the center of our imagination, like a reassuring baggage that accompanies us as we pass through the door to the future.

Ces œuvres sont le résultat d'une construction imaginaire d'espaces pensés à travers leur dimension temporelle et mentale. Traces, signes et formes représentent une sorte de bagage spirituel pour traverser la «porte» du présent en se projetant vers le futur, comme lorsque *l'Angelus Novus* de Paul Klee, tournant obstinément la tête vers le passé se trouvait irrésistiblement projeté vers l'avenir par la tempête du présent.

Tours, arbres, portes, architectures et objets qui ont perdu leur fonction, demeurent présents de manière abstraite dans notre mémoire comme des formes purement mentales, qui, dans une tension entre peur et espoir, au moment de l'effondrement, opèrent au centre de notre imagination, comme un bagage rassurant qui nous accompagne dans la traversée de la porte vers le futur.

Queste opere sono il risultato di una costruzione immaginaria di spazi visti attraverso la loro dimensione temporale e mentale. Tracce, segni e forme che rappresentano un bagaglio spirituale per attraversare la "porta" del presente proiettandosi verso il futuro come quando *l'Angelus Novus* di Paul Klee, girando ostinatamente la testa verso il passato, veniva proiettato irresistibilmente verso l'avvenire dalla tempesta del presente.

Torri, alberi, porte, architetture, oggetti che hanno smarrito la loro funzione, rimangono astrattamente presenti nella nostra memoria come forme puramente mentali, che in una tensione tra desiderio e paura, nell'istante del crollo, operano al centro della nostra immaginazione come bagaglio che ci rassicura, accompagnandoci nell'attraversamento della porta verso il futuro.

Michele Ciacciofera



Michele Ciacciofera, 2020, archive Michel Rein, Paris, France

Born in 1969 in Nuoro (Italy). Lives and works between Paris (France) and Italy.

Michele Ciacciofera works with several mediums, from painting to sculpture, including ceramic works and assemblies; through drawing and sound. In an anthropological approach, he explores various themes related to his native lands, Sardinia and Sicily, in the Mediterranean context.

Conceptual artist at heart, he is concerned first and foremost with the subject, narrative and feeling that he wishes to convey, with the materials - drawn from a host of sources - following the concept. He constantly calls upon his background in political science, keen interest in environmentalism, and fixation with individual memory, folding in research, activism, and his own subjective reality to create poetic experiences.

He was awarded the Civitella Ranieri NYC Foundation Visual Arts Fellowship for 2015-16.

Michele Ciacciofera's work has been exhibited at White Box (New York), Casas Riegner (Bogotá), Savy Contemporary (Berlin), MAN Museum (Nuoro), CAFA Museum (Beijing), Summerhall (Edinburgh), Palazzo Montalto (Syracuse), Fondazione Sambuca (Palermo), Light of Creativity (Miami), IMMA Museum (Dublin), Italian Institute of Culture (New York), Aghmat archaeological site/Voice Gallery (Marrakesh). He participated at the last Venice Biennale and Documenta 14 (Athens/Kassel).