



Andrea Galvani © 2005 Death of an Image #4
C-print mounted on aluminum dibond
128 x 180 x 5.6 cm // 50.4 x 70.9 x 2 inches framed
Courtesy of the artist and Meulensteen Gallery, New York

FOUR WORKS ANDREA GALVANI

OPENING RECEPTION
JULY 28TH, 2011
7 - 10 PM

CURATED BY
NORA LAWRENCE

{ ARTISTS WANTED }

ANDREA GALVANI IS THE WINNER OF THE 2010 EXPOSURE PRIZE
THE SHOW IS MADE POSSIBLE BY ARTISTS WANTED AND MEULENSTEEN GALLERY NY



aperturefoundation

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Andrea Galvani © 2006, Death of an image #12
C-print mounted on aluminum dibond,
128 x 180 x 5,5 cm // 50.4 x 70.9 x 2 inches, framed.
Courtesy of the artist and Meulenstein Gallery, New York

CURATED BY NORA LAWRENCE

FOUR WORKS

ANDREA GALVANI

"I feel the need to get close to the land, to slowly repossess it, in order to then violate it - to turn it on it's head using different materials. The relationship between experience, chance and physical limitations are all deciding factors in the development of my projects. I seek to produce actions that challenge and expand the boundaries of language, space, and time that illuminate the invisible mechanisms that construct and transform life."



"Four Works" shows both the breadth of Andrea Galvani's work in the last five years and the consistency of his research. Cerebral, austere, still, and visually sharp, they present singular moments in time that invite the viewer to enter rich, seductive and allusive visual universes. Two of the images selected for this Aperture Foundation exhibition are being shown for the first time in the United States. Often, the artist's photographs document actions staged in extreme conditions and bear witness to the power of nature.

Galvani conducts scientific experiments, builds temporary structures, harnesses natural phenomena like snow, fog, and ice, and exploits light and darkness, striving always to transform even the most mundane everyday environments. He conscientiously reveals his process and strategies to the engaged observer.

For the Higgs Ocean series, the artist worked for several months in New York and at the North Pole, collecting and directing the pervasive energy of sunlight by means of solar panels.

In *Higgs Ocean #5*, cars line up in the dark of night, the low space around their wheels lit brightly, unnaturally. Galvani is deeply interested in the mysterious means by which energy changes form—here, the solar panels silhouetted atop the cars have translated the broad light of the sun into jarring, localized bursts of light. The scene is uncanny; the artist has illuminated an area that is otherwise almost always in shadow. In the dark, the energy produced by the sun over the course of a full day is compressed and released in a new form in which it can

last only for a shorter duration. This interesting and intense series will be shown in its entirety at the fourth Moscow Biennial this September.

In *Death of an Image #4*, the light of the sun has been used by the artist in another way: to invite viewers to contemplate its reflection. Light bounces off tiny mirrors embedded within the branches of a beautiful, lush tree, flashing directly into the camera's lens. The simultaneous flashes of light are miraculous, as they are invisible from any other vantage point. About this project, the artist states: "The work is the result of the confluence of three points in space, the rotation of the planet and the powerful atomic energy of the sun." *Death of an Image #2 and #12* once again invite cosmological readings: helium-filled balloons are arranged across desert landscapes, forming constellations of strange stars. For these images, Galvani has built a nearly transparent web of wire to anchor the balloons in precise locations. The balloons seem to be flat, painted dots, or elemental particles; their unreflected black surfaces separate them

from the realistic landscape surrounding them. The balloons work on both a macrocosmic and microcosmic scale: they are vast entities within a universe--galaxies and black holes--but also simply cells within an organism. They impose a visual pause, interrupting and distorting the picture plane. The *Death of an Image* project is driven by the artist's desire to negate traditional photography in order to rebuild it. Andrea Galvani's photographs uncover a parallel path, an alternate, majestic reality in which anything is possible.

Nora Lawrence



Andrea Galvani © 2009 Higgs Ocean #5
C-print on aluminum dibond
123 x 167 x 5,5 CM // 48.4 x 65.7 x 2 inches, framed.
Courtesy of the artist and Meulenstein Gallery, New York.

Andrea Galvani © 2005 Death of an image #2
C-print mounted on aluminum dibond
128 x 180 x 5,5 cm // 50.4 x 70.9 x 2 inches, framed.
Courtesy of the artist and Meulenstein Gallery, New York

NORA LAWRENCE is Associate Curator at Storm King Art Center. She has held curatorial positions in the Department of Painting and Sculpture at the MoMA, New York, and at the National Gallery of Art, Washington, and has also worked at P.S.1 Contemporary Art Center. She has helped organize several exhibitions, including, as co-curator, Ernesto Neto: *Navedenga* (2010). She has co-authored and contributed texts to several MoMA publications, including *Modern Women* (2010), *Monet's Water Lilies* (2009), *Color Chart: Reinventing Color, 1950 to Today* (2008) and *Armando Reverón* (2007). She is an adjunct faculty member at the School of Visual Arts, New York, and has also taught for MoMA Courses and at the University of Southern California.