

Lucia Leuci
FLOWER COLLAPSED, 2009

AMT gallery, Milan

FLOWER COLLAPSED

The reflection that I built for my solo exhibition at the AMT gallery is an analysis of the social dynamics proposed to the observer under the lens of female singularity.

Although it may seem outdated to identify a classified art with one's gender, there is no fear in "Flower Collapsed" of using sexualized adjectives. A conquest of the last century is not, in fact, of homologating equality, but rather of widespread intellectuality.

Only a few decades after '68, that May seems to us a faded ghost.

Last August 15, on the occasion of the fortieth anniversary of the concert-event of Woodstock, Corriere della Sera published an article signed by Massimo Gaggi whose title, though provocative, returns, with a certain realism, the situation we are living: "'Peace and music': now the boys of Woodstock dream of retirement". It seems that the baby boom generation has "eaten" economies and resources due to their children and future generations.

Many social claims have turned into hedonistic follies that are impossible to sustain; this is no longer a prophecy, but rather a bitter observation.

The "Sails" of Scampia designed by Franz Di Salvo in 1962 in the framework of the law n. 162 on the redevelopment of Southern Italy were born as a model neighborhood, a center of quality and integration. In a very short time, however, they became the symbol of degradation that everyone knows. Even a much more popular architect such as Gae Aulenti, who has designed prestigious renovations such as that of the Museum of La Gare d'Orsay in 1980, a few years ago - now eighty years old - designed the institute of Italian culture in Tokyo: on the aesthetic quality we let the reader judge.

It is up to us to stigmatize the total lack of taste, style and true research that has pervaded every public work for too many years.

An unstoppable growth has pervaded the entire West in the last fifty years, which have been the richest ever. Welfare, a varied term that includes security, economy, education, etc., has never been as widespread as in the second half of the 20th century.

"Flower Collapsed" is, essentially, a research on the ruined and trashy elements that invade the sphere of the collective.

More and more, today the urban context proposes us a dehumanized reality, without depth and without possibility of speculation and accuracy towards our activities; the result is an anthropology without any metaphysical, ethical or spiritual value. The model of the Western "person" - perhaps a little synthetically - is therefore all on the surface, without content. Impulsiveness is the center of gravity of this exhibition and of the topicality that we live: this is of no use at all. The actual is useless. Appearance is the genesis and purpose of our actions.

Mahogany panels ruined by interventions of various kinds, shelves laden with objects that have become tools to tell the story of someone, a project of a monument to nothingness

become radical portraits of what could be a place of great passage like Corso Buenos Aires or Via del Corso, once areas with a defined identity, today non-places where the various brands of "masstige" (neologism that embodies very well brands such as "Zara", "Muji", "H&M") incorporate thousands of people daily, creating a cultural leveling downward. This kind of situations propose an aesthetic that is not durable and therefore "ruinable", deteriorated by collective attitudes and materials installed with little skill or professionalism.

All of these things seem to have transformed urban centers from places of life to places of passage: today the most extreme suburbs of Milan could be around Piazza Duomo, where vagueness piles up.

The works of "Flower Collapsed" are all this, the lowest common denominator of a society paralyzed within topics such as "surface", "lack of ideas", "precariousness"...

I thought to set my solo exhibition on several levels, the narrative one, the existential one and the one, more classically, of a formal organization of the works appreciable in the dialectic within the space they will create.

1. http://www.corriere.it/spettacoli/09_agosto_11/woodstock-1969-gaggi_36f75fa6-86a1-11de-a11a-00144f02aabc.shtml

2. http://it.wikipedia.org/wiki/Vele_di_Scampia

3. http://it.wikipedia.org/wiki/Gae_Aulenti

4. <http://en.wikipedia.org/wiki/Masstige>

Il termine masstige è la contrazione inglese di "Mass" e "Prestige" (Prestige for the masses) e viene coniato da Michael Silverstein e Neil Fiske nel loro libro di marketing "Trading Up" ed. Harvard Business Review. Indica quei prodotti e quei marchi che riusciranno ad essere "di tendenza ma a bassissimo costo". Il libro fa anche una disanima riguardo le metodologie aziendali e la terzizzazione del ramo produttivo verso paesi dove il costo del lavoro, materie prime ed energia siano poco incisive sul prezzo finale.

PRESS RELEASE

Lucia Leuci FLOWER COLLAPSED

From October 1 to November 20, 2009
AMT gallery
via Lamberto De Bernardi, 1 - 20129 Milan

The reflection that Lucia Leuci has built for her upcoming solo show at the AMT gallery is an analysis of the social dynamics proposed to the observer under the lens of female singularity.

There is no longer any fear in using sexualized adjectives, a conquest of the last century is not that of homologating equality, but rather of intellectuality.

More and more today the urban context proposes us a dehumanized reality, without depth and without possibility of speculation, research and accuracy towards our activities. The result is a private anthropology of metaphysical, ethical or spiritual value. The model of the Western "person" - perhaps a little synthetically - is therefore all on the surface, without content. Impulsiveness is the center of gravity of this exhibition and of the topicality we live: what is is of no use at all. The actual is useless. Appearance is the genesis and purpose of our actions.

"Io" is a small calligraphic work around which the whole exhibition seems to orbit. In the distance - as a reference in the past - it seems to stand out, immense, Luciano Bianciardi; when he said that life is neither "beautiful" nor "ugly", but rather "Agra": harsh, bittersweet, halfway, uncertain and, in short, without any certainty: almost as if we were abandoned to "ourselves" and "to our own desires".

There is a series of young lives, a human gallery of women "in power" that ideally accompanies us during the exhibition: these postcards are not portraits, but much more: they are objects that extrovert the reality of the person described and push it to the highest possible level. Leuci's mahogany panels exhibited by AMT go much further, becoming "radical portraits" and narrating objects, which rediscover a concept of "periphery", this time with no precise geographical value. Today, the most extreme suburbs of Milan could be around Piazza Duomo, where vagueness piles up. The panels are all this, the lowest common denominator of a society paralyzed within topics such as "surface", "lack of ideas", "precariousness"...

Lucia Leuci thought to play her next solo show on several levels, the narrative one, the existential one and the one, more classically, of a formal organization of the works appreciable in the dialectic within the space they will create.



FLOWER COLLAPSED, 2009 / Installation view



FLOWER COLLAPSED, 2009 / Installation view



***Demi calopsite*, 2009**

Metal, plastic, cotton, paper, wax, cork, concrete, ceramics, left-overs
170x90x40 cm



Demi calopsite, 2009
details



Demi calopsite, 2009
detail



FLOWER COLLAPSED, 2009 / Installation view



Progetto di monumento al passato recente, 2009

Wood, technical marble, chewing gum, embroidery floss, modelling clay, metal, 163x126x55 cm



Progetto di monumento al passato recente, 2009
detail



FLOWER COLLAPSED, 2009 / Installation view



Io (oppure ricerca sulla calligrafia), 2009
Cellophane, spray
48x30 cm



FLOWER COLLAPSED, 2009 / Installation view



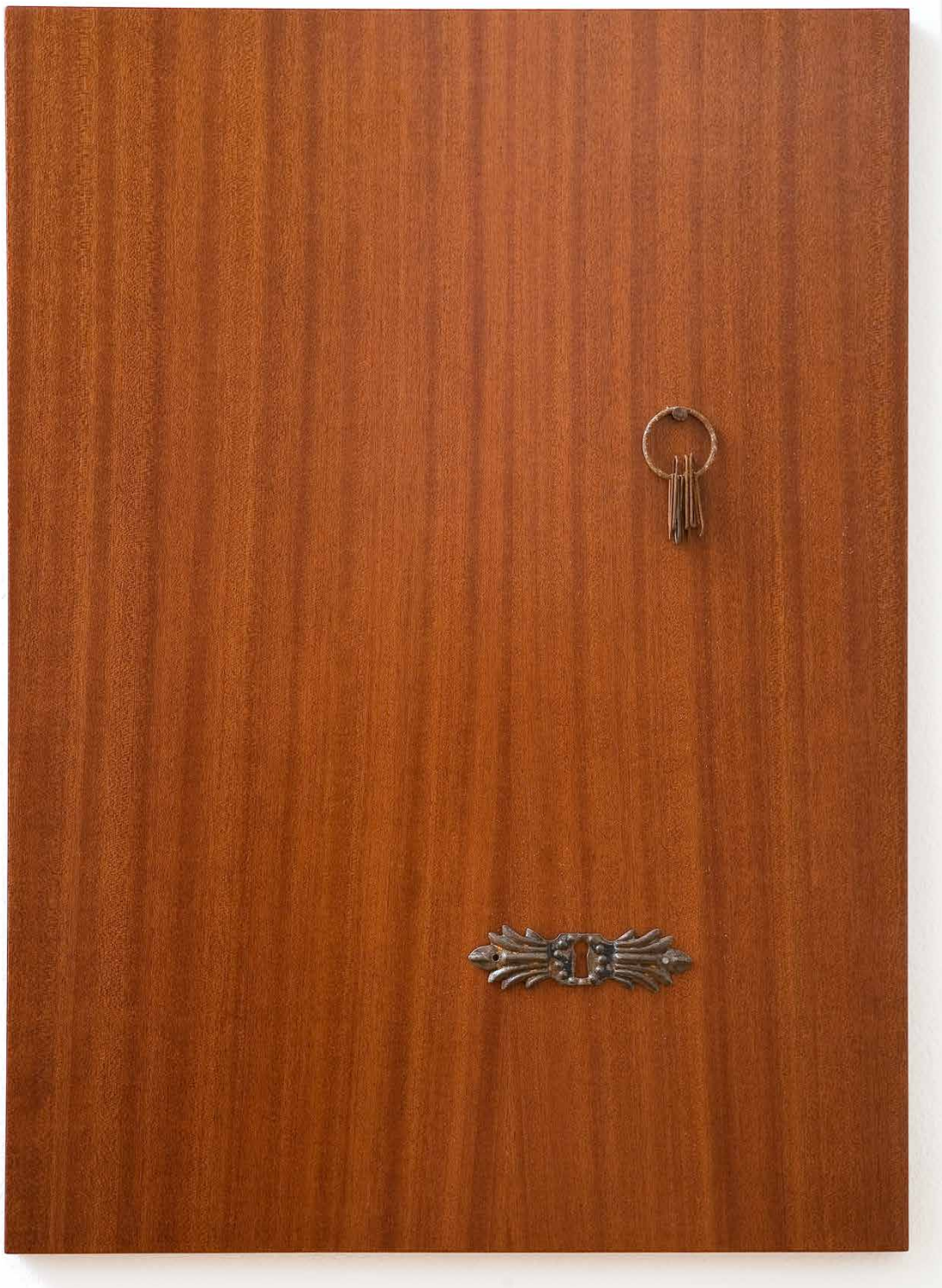
Untitled #02, 2009
Metal, glass, embroidery floss, plastic
45x16x3 cm



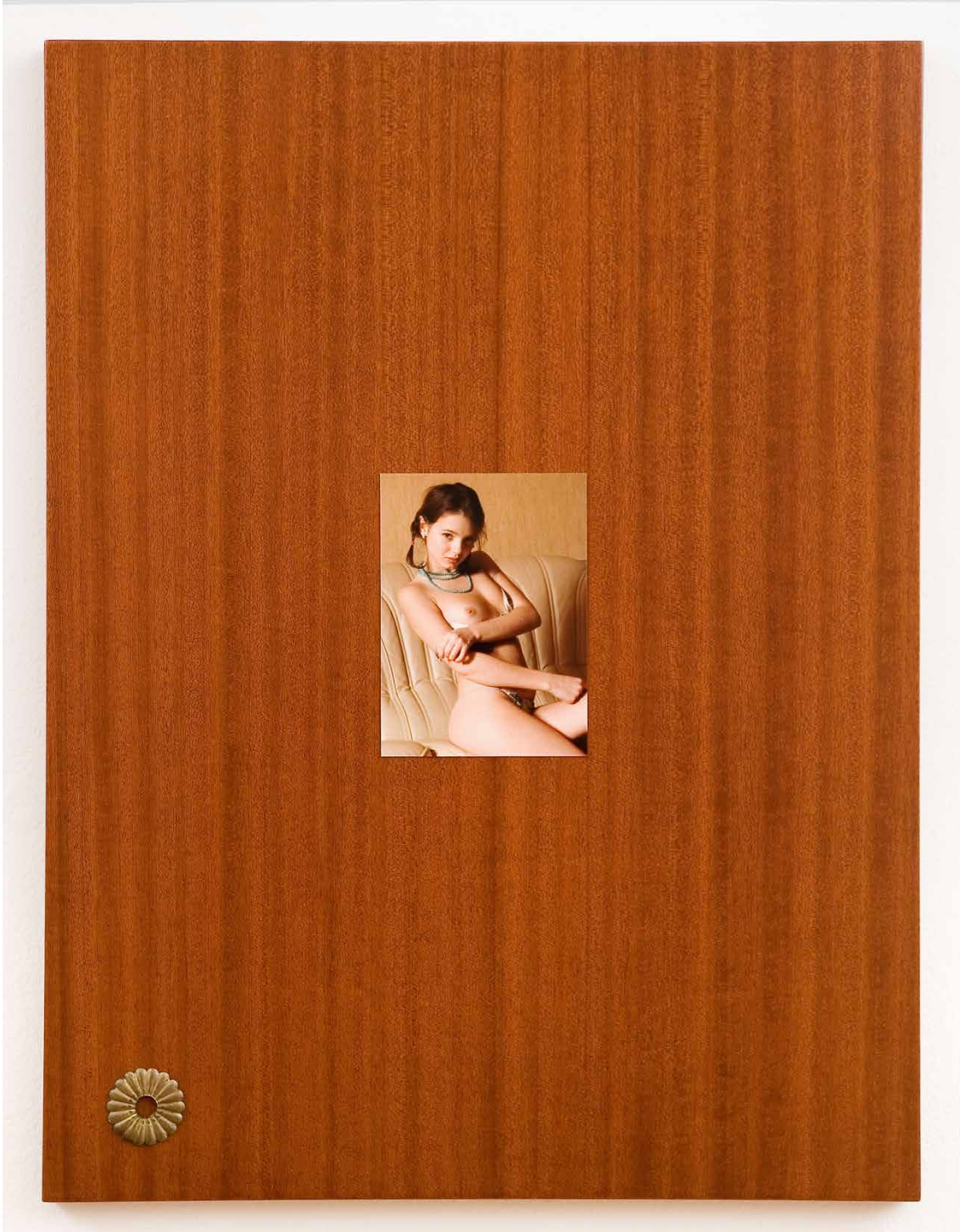
Untitled #01, 2009
Glass, plastic, metal, spray
20x12x6 cm



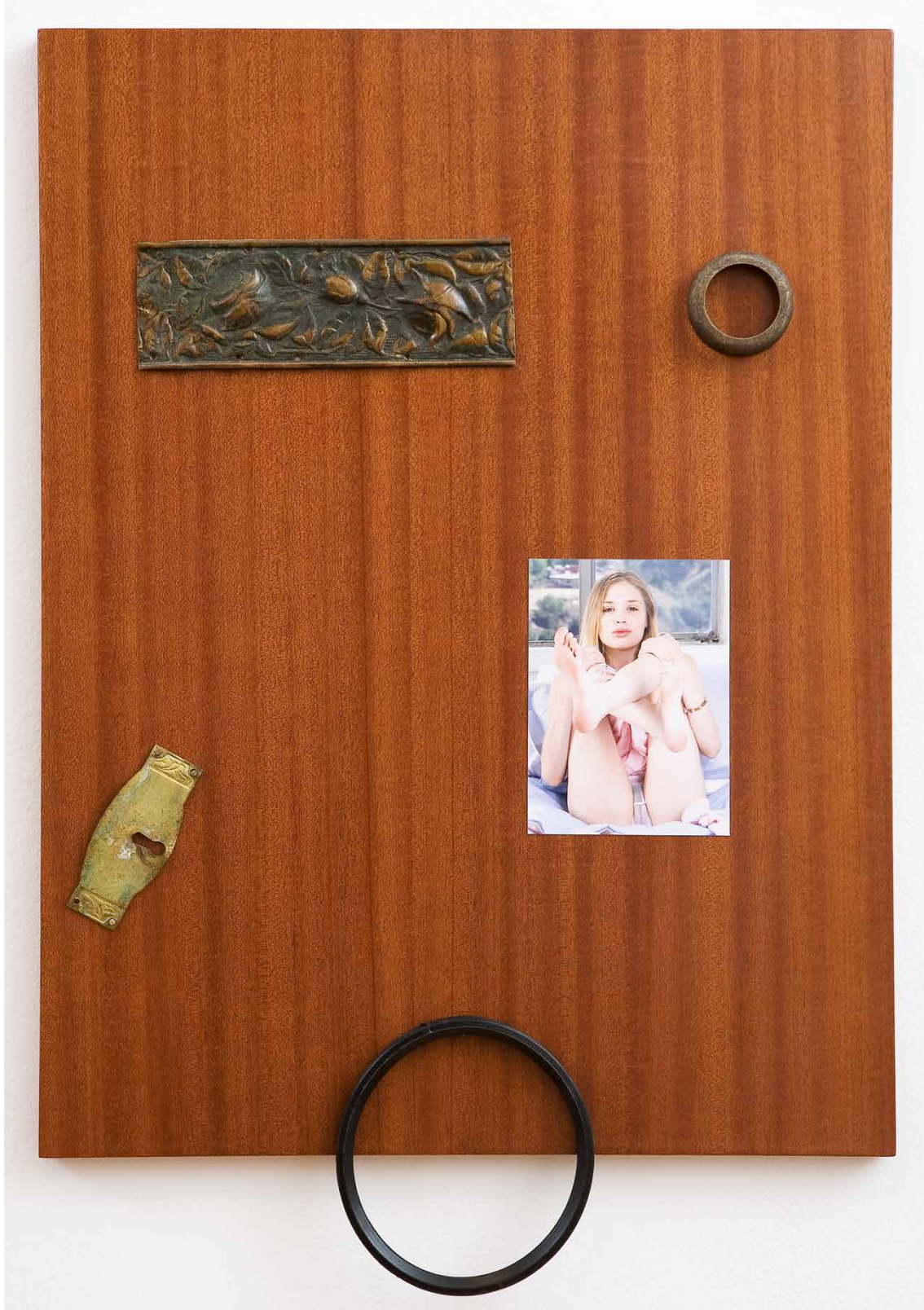
FLOWER COLLAPSED, 2009 / Installation view



Flower collapsed #01, 2009
Wood, metal
53x40x2 cm



Flower collapsed #05, 2009
Wood, photo, metal
53x40x2 cm



Flower collapsed #04, 2009
Wood, photo, metal, plastic
53x40x2 cm



FLOWER COLLAPSED, 2009 / Installation view

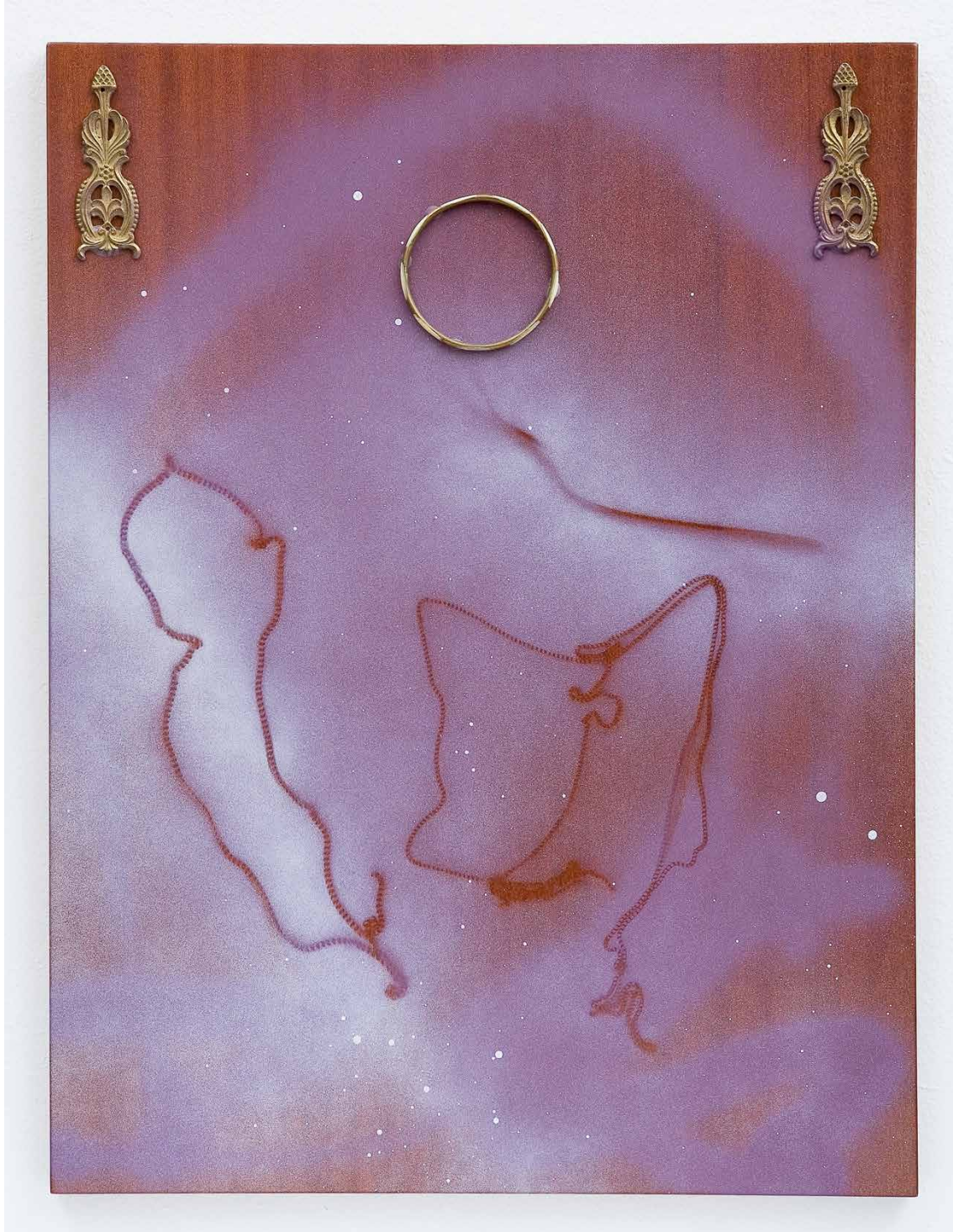


Paesaggio urbano #03, 2009
Drawing on paper
21x29 cm

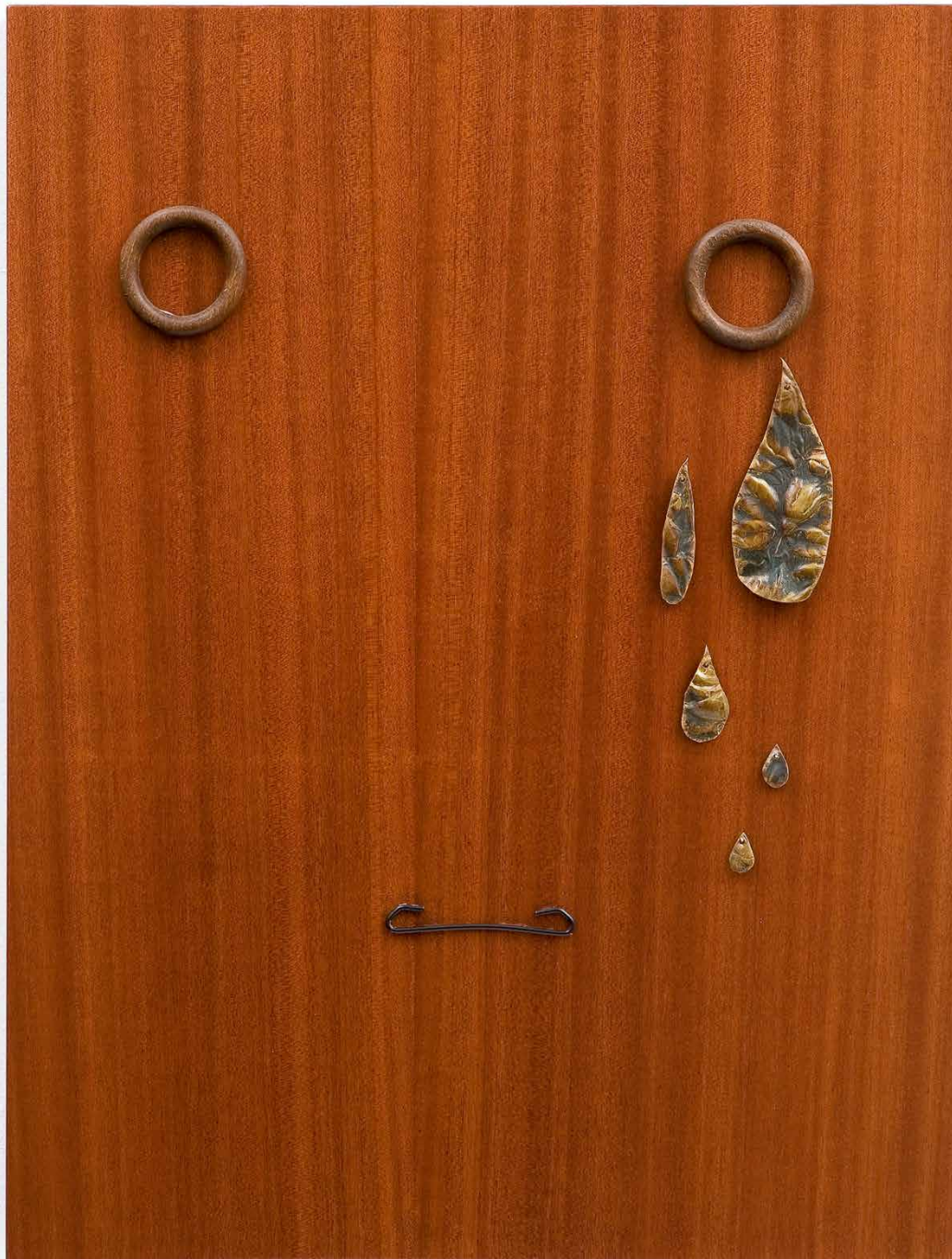
OTHER WORKS
2009



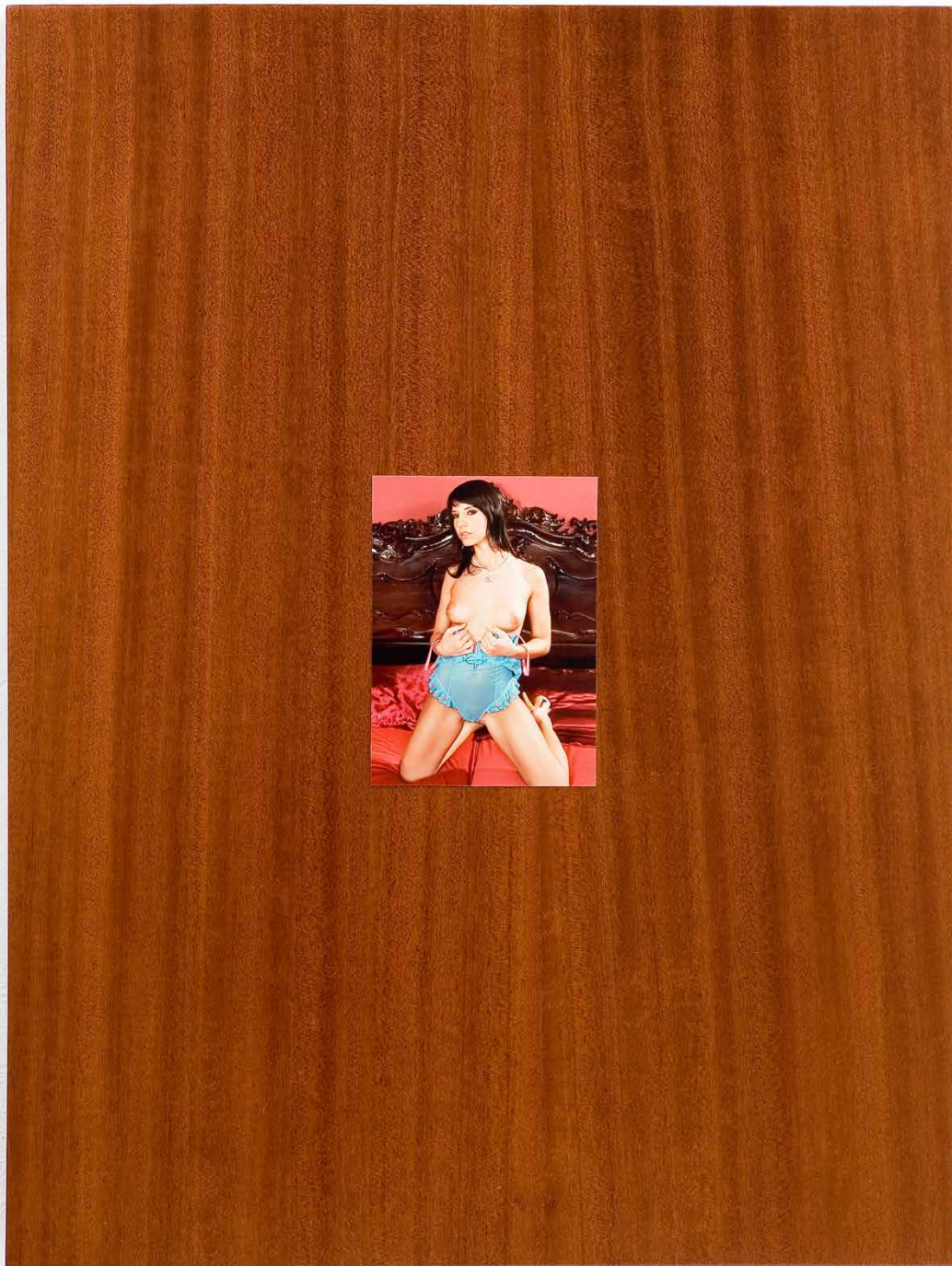
Flower collapsed #02, 2009
Wood, photo, metal
53x40x2 cm



Flower collapsed #06, 2009
Wood, metal, resin, spray
53x40x2 cm



Flower collapsed #07, 2009
Wood, metal
53x40x2 cm



Flower collapsed #03, 2009
Wood, photo
53x40x2 cm



Paesaggio urbano #01, 2009
Drawing on paper
21x29 cm



Paesaggio urbano #02, 2009
Drawing on paper
21x29 cm



Paesaggio urbano #04, 2009
Drawing on paper
21x29 cm



Paesaggio urbano #05, 2009
Drawing on paper
21x29 cm

Lucia Leuci
Lives and works in Milan

www.lucialeuci.it
lucialeuci@gmail.com