

EDUARDO SECCI

Press Release

“The Three Gems”

Curated by **Ilaria Bignotti**

Maurizio Donzelli

Dates | May 27- September

Opening | Friday, May 27, 2022, 6.00-9.00 pm.

Hours | Monday – Saturday, 10.00 - 1.30 pm / 2.30 - 7.00 pm

Eduardo Secci Gallery is pleased to announce the opening of the exhibition **“The Three Gems”** curated by **Ilaria Bignotti** and featuring works by **Maurizio Donzelli**. The exhibition, inaugurating on Friday, May 27 (6.00 pm-9.00 pm) in Florence (Piazza Carlo Goldoni 2, Italy), will be on view until September 10.

“The Three Gems” evokes the story of an ancient fairy tale, which continues to resound in our heads of disenchanted adults: the gem itself represents the idea of preciousness, of the discovery in the mineral hardness of things; and also, alchemical wisdom, a powerful intuition that you recognize intact and remains, beyond space and time.

Maurizio Donzelli accompanies the visitor in an exploration and imaginative emotion process through an exhibition that develops along with three environments with the desire to propose as many different "germinations" of his artistic production. At first, the audience is invited to a contemplative vision, a slow immersion in the image: the viewer will find, before his eyes, gold on black, some works of the series "O" made specifically for the exhibition. These works declined in new forms in comparison to the previous, such as rhombus and octagon, and made with gold-colored leaves on gold. The present works refer in a certain way to the relationship of opposition between perfection and the possibility of change and indefiniteness. The adjoining room is characterized by a reflective system, in which the observer's gaze is tripartite, descending, rising, and rotating. The use includes three visual movements, and the artist allows you to enter the work in your steps. "On the floor, the Girandole are specially placed and processed in a walkable form: curvilinear jubilation that unfolds in all the branches of blue, the color par excellence of depth and reflection, of metaphysics and meditation. The whitish tongues swirling on the floor invite the viewer to a second visual

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moment: the eyes swirl and chase the pictorial aquarium. They rise on the walls and discover that above them, like a double and composite image, other possible mirrors of the image hang. A reflective system acts as a sounding board for the floor installation and multiplies it. The gaze descends, goes up, and finally stands on the walls: a large framed Girandola stands: an attempt by the artist to delimit the boundary between creation and vision, between measurable and inexplicable painting", writes Ilaria Bignotti. Finally, the explosion of colors, gems of light, and joy, fascinate and amazes the audience, as a kind of imagination machine. The visitor will be enchanted by "three large Aleph, three-dimensional parallelepipeds devices that guard in a diaphanous and reflective membrane, internal shapes in continuous change. A punctum that condenses what is unleashed on the walls: new Mirrors, among Donzelli's most iconic works, are arranged in the new environment. They are dominated by colors, from pink, from red, from burgundy, from loud yellows". The exhibition leads into potential new worlds, which seduce and to which our gaze isn't accustomed.

Ilaria Bignotti is an independent curator and art critic.

Maurizio Donzelli (Brescia, 1958) lives and works in Brescia. Artist with training ranging from philosophy to anthropology has developed extensive research that focuses on the problem of the image as a potential place of concentration, migration, and alteration of visual memory declined into works that develop into distinct cycles and experience different materials and techniques with the aim of continuing to deepen and return to the public an infinite potential of suggestions and iconic references that sink into the dynamics of time and history and range in geographies even distant. His works have been exhibited at the Museo Civico Medievale, Bologna (2021); MAC Museo d'Arte Contemporanea, Lissone (2020); Shenzhen Contemporary Art Biennale, Luohu Art Museum, Shenzhen (2018); Museo Nazionale Romano - Palazzo Altemps, Rome (2015); Palazzo Ducale, Mantua (2017); Palazzo Fortuny, Venice (2017, 2012); Triennale di Milano, Milan (2013); gamec, Bergamo (2004); Istituto Nazionale per la Grafica, Rome (2003); Galleria Civica d'Arte Contemporanea, Trento (2002).

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