



Loredana Troise

17 Novembre  
2019

Commenta



Condividi!

## REFRACTION OF LIGHTNESS - HENRIK STRÖMBERG ALL'ASSOCIAZIONE SHŌZŌ SHIMAMOTO DI NAPOLI

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*Refraction of lightness* è la personale dello svedese Henrik Strömberg (Malmö, 1970) in corso presso l'Associazione Shōzō Shimamoto, a Palazzo Spinelli di Tarsia, dove l'artista ha dimorato per tre mesi, in Residenza, su invito di Giuseppe Morra.



ph. Hyelin Park



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## REFRACTION OF LIGHTNESS - HENRIK STRÖMBERG AT SHŌZŌ SHIMAMOTO FOUNDATION - MORRA FOUNDATION Naples

Refraction of lightness is the solo exhibition of the Swedish artist Henrik Strömberg (Malmö, 1970) on view at Shōzō Shimamoto Association, Palazzo Spinelli Tarsia, where the artist lived for three months in the frame of an artist residency upon invitation of Giuseppe Morra.

Troise herself speaks tells us about the project, curated together with Chiara Valci Mazzara:

The project was born from the desire to connect to the cultural and social investigation of the city of Naples an additional semiotic work, imbued with symbolic references and meta-meanings:

"The history of the Morra Foundation intertwined with the beauties and peculiar characteristics of Naples - explains Chiara Valci Mazzara - was fundamental for Henrik's work to develop in to a certain level of completeness and complexity that he had never before experienced".

The philosophical exercise of the show Refraction of lightness is the result of the encounter between the idea, the technique and the materials used by the artist: we

find ourselves before a site-specific installation which transforms the voice into sign, into drawing, in a graphic body; in something that has to do with know how to do it; Strömberg observes:

“I worked primarily to present objects created by me as the glass sculptures, which consist of hand-blown pieces. Elements such as my breath and body vapour that remains inside the object relates to the biological aspect of my work. During the preparation phase, I conceive the shape and develop the plaster cast by creating the positive form with materials such as polystyrene and rubbers, then I transfer the shape to the negative with plaster, to then finally blow the incandescent glass in the workshop ”.

In the halls of the Shimamoto Foundation, a body of cohesive elements vibrate dialectically according to the complexity of the creative gesture (re-assembly, overlays, collages).

Together with the diaphanous glass sculptures placed on pedestals, on wooden slabs or directly on the ground, majestic lithographs made in collaboration with Vittorio Avella's laboratory (Casa Morra) appear, and then photographs, negatives, objects and papers that the artist tirelessly produced after having collected various materials in the workshops of the historical center, "reducing the core of the form - as Chiara Valci Mazzara explains - by polarising the content and placing at the center of the perception of the image a new existence of the subject and its meanings" .

The compositions are im-perfectly symmetrical, and, at the same time, they are open, placed beyond constraints and banks, revealing an intimate taxonomic attitude that is not given as a petrified structure, but as an internal elaboration of consciousness.

It follows a narrative in progress, an *embodied meaning* which corresponds to an unmistakable and fundamental linguistic-expressive metonymic intertwining. The content and the container, the inside and the outside, the signified and the signifier, the oscillation and the becoming, the flux, the obsolescence and the metamorphosis, concur to a hyper-historical stronghold, in which the Swedish artist defines his psychological, aesthetic and cultural path, freely opening it to the visitor, who, ideally moving beyond the structure, can visually meet the body of works, confronting himself with his exclusive resolutions.

By redefining the order of the sophisticated spaces dedicated to the master of Gutai Group, Strömberg, by inhabiting the rooms and meditating within them intensely, managed to build his own unprecedented and euphonic mobile scenography, perfectly in line with the urban scenery, reinterpreted through a very personal and skilful symphony.

During the evening of the opening reception, between tartlets and the red wine from San Martino Winery, Henrik Strömberg, elegant, agreeable and generous to everyone, welcomed a large crowd of visitors and friends who gradually immersed themselves in the sophisticated *mis en scène* of Refraction of Lightness , and which

soon recognised its seductive aesthetic nuances, the complex system of references linked to the performative act, the beauty of the signs and the harmonious dialogue established by the relationship between the individual works.

The exhibition (which can be visited until 31 January 2020) is part of the project The Art District / the Neighbourhood becomes a city, conceived by the indefatigable Giuseppe Morra, as an "intellectual space, a living organism oriented towards the educational development of the city and towards an open educational value".

Through extraordinary cultural centres such as Palazzo Spinelli di Tarsia, home of the Shozo Shimamoto Foundation, the Hermann Nitsch Museum, Laboratory of Contemporary Arts Archive, Casa Morra Foundation and Contemporary Art Archive and Vigna San Martino, the Art District aims to re-evaluate the area of the historical center and beyond, through assiduous and interconnected artistic and cultural activities at international level.

ART A PART OF CULTURE, 17th of November, by Loredana Troise