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Simon Iurino Heimo Zobernig

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Spazio ORR is glad to present a new duo-show by Simon Iurino and Heimo Zobernig . After having been in contact with the two artists for a long time, we decided to present some works from their practice in open dialogue about their research. Starting from a predominantly formal matrix, Heimo Zobernig and Simon Iurino's research, investigates certain visual themes in relation to the post-modernist legacy, generating new possibilities and multiple perceptions for the viewer.

Simon Iurino (b.1986, Bozen, Italy) works mainly in the field of sculpture and installation and is primarily interested in the points of intersection where different categories such as sculpture and architecture meet and overlap. The assembly of prefabricated metal structures allows the artist to recontextualise standard materials and modules by altering their aesthetics to create nine spatial configurations. Another important element of Simon Iurino's work is sculpture, both large and small. The sculptures are bent from prefabricated industrial materials, such as copper tubes or extruded ceramic pipes, through ceramic silk-screen prints, enamels and oxides, twisted and snaked upwards, creating a fascinating contrast to the architecture within the space, appearing rigorous and concise. The colourful X motif is printed on the ceramic tube, testifying to Iurino's predilection for geometric and repeated shapes.

Heimo Zobernig (b. 1958, Mauthen, Austria) is one of the best-known artists at an international level. His practice linked to a post-modernist logic challenges the devices and ways of 'making an exhibition'. The work of Heimo Zobernig spans an array of media, from architectural intervention and installation, through performance, film and video, to sculpture and painting. His practice across all these forms is connected by an interrogation of the formal language of modernism, at its most familiar in the tropes of the monochrome and the grid, yet also concerned with Constructivism, colour theory and geometric abstraction. His riffs on these themes spill out from his paintings into sculptures, videos and room installations. Zobernig fundamentally subverts the high modernist ideal of the monochrome, compromising its aesthetic purity with the introduction of elements of the decorative, the functional, or the lightly comic.

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