

VEDA

GRAFT
AMITAI ROMM
11 FEBBRAIO – 25 MARZO 2023

OPENING: 11 FEBBRAIO 2023, 18.30 /21.00

[English Below]

La ricerca di Amitai Romm è legata alla specificità di contesto e alle pratiche artistiche che riflettono sul contesto. Prende così in analisi lo spazio simbolico, terreno ma inafferrabile delle mostre e il modo in cui queste ne mediano l'esperienza e in modo più ampio le funzioni che queste istituzioni in relazione ad altri contesti e ambienti hanno (la produzione di conoscenza, la ricerca scientifica e gli ecosistemi naturali mediati dalla tecnologia).

La ricerca che ha portato a questa mostra, ha inizio con un interesse per lo studio della struttura parabolica così come appare sia nella biologia che nei sistemi tecnici, soprattutto se messa in relazione alla tecnologia satellitare commerciale come emblema di uno specifico immaginario sociale di comunicazione ed elaborazione delle informazioni. Inoltre Romm si interessa alle proprietà fisiche della forma parabolica, in grado di concentrare i segnali onda (siano queste elettromagnetiche, luce o suono) in un punto focale. Nel contesto espositivo, un oggetto progettato per ricevere e trasmettere efficacemente questi segnali assume qui un ruolo espressivo.

Le opere in mostra si basano su una ricerca iniziata intorno al 2021, che esplora le relazioni ibride che possono formarsi tra la vita delle piante, i sensori, i processi di raccolta dati e i corpi umani. Questo lavoro è stato sviluppato in dialogo con operatori di vari siti di ricerca scientifica sugli ecosistemi e sulla modellizzazione del clima.

Una prima interazione di questa serie è stata presentata a Spike Island, Bristol nel 2022, in occasione della mostra personale di Amitai Romm dal titolo Hum. Le opere sono state realizzate con materiali e segnali provenienti da una foresta antica di faggi a Soroe, nella Sealand orientale in Danimarca. La foresta ospita la stazione ICOS (Integrated Carbon Observation System) di Sorø. Si tratta di un sistema di rilevamento ambientale istituito nel 1996 nell'ambito di uno sforzo internazionale per raccogliere dati sul clima dalle foreste di tutto il pianeta. L'artista trova interesse nella stazione di ricerca perché si concentra su un ecosistema locale e specifico, mentre i cambiamenti sistemici che documenta hanno un impatto profondo generalizzato sulla Terra.

Ma quali sono le capacità immaginative di cui abbiamo bisogno?

Graft segna un ulteriore sviluppo e livello di astrazione e/o figurazione per questo sistema. Nella sua attuale configurazione, le opere si allontanano dalle loro origini paraboliche lungo percorsi di fantasia differenti alla ricerca di una nuova pelle.

Waves are a first. Not genesis-y or mythologically (but also that), they just are. Prior to any emotion comes a wave and this coherence might be scientific as well as poetic. Drawing a line is to begin understanding something, but will it be possible to thoroughly understand that any wave is a kind of handshake between beauty and facts.

A small forest in the south-east part of Denmark is called Little Beech Forest. It is situated in very close proximity to Great Beech Forest, a bigger forest. Even in the lesser of the two beech forests, the soil contains a remarkably high level of chalk making both forests remarkably fertile. In a fertile forest, the forest floor is dense, thick with foliage and new trees for the coming wall-hung poetry.

Isn't anything that disturbs the legality of straightness a wave. Isn't any artwork a wave. Surely, surroundings existed before they were appreciated as landscapes, but not until landscapes started to be depicted could some industrious person come up with the certainty of nature-making through reproduction.

Sculptures are more visible than waves, but which of the two is more natural. Casted matter not looking like trees but indeed being trees shaped into resemblance of insects. A black branch looking like a spine looking like a piece of industry looking like the coarse outline of a living being.

Civilians have established a little forest, is this a ruthless transplant or a sustainable act of increased breathing. The civil faith in overcoming or downfall due to forced sprouting seems strong. Thanks to imagination high-tech exists thanks to images waves exist thanks to persistent questioning. Paper sustains fantasy.

Nanna Friis

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Amitai Romm

Nato nel 1985 a Gerusalemme

Vive e lavora a Copenaghen, Danimarca

Amitai Romm ha studiato presso l'Accademia d'Arte dello Jutland, l'Akademie der Bildenden Künste di Vienna e l'Accademia Reale Danese di Belle Arti.

Il lavoro di Romm è, in generale, una designazione di sistemi. Stanze di materiali selezionati, setacciati e organizzati in plastica e polistirolo, materia ridistribuita per vedere quale entità potrebbe emergere. Si riferisce inoltre ai metodi di distribuzione commerciale - i container e i materiali di imballaggio che trasportano pacchi di cibo e merci; le parabole che riecheggiano i satelliti che disperdono i segnali di informazione - così come ai metodi di distribuzione sensoriale, dalle spezie e dai profumi prodotti al disegno e all'arte stessa come mezzo di sistematizzazione.

Nella sua ricerca si ripete la domanda su come si sia distinta una cosa dall'altra nel corso del tempo e cosa entra in gioco durante questo meccanismo

Tra le mostre personali recenti: Graft, Veda, Firenze (2023); Hum, Spike Island, Bristol (2022); Macula Lutea, Veda, Firenze (2019); Hibernation, Tranen, Gentofte (2017); e How shall the sea be referred to, Bianca D'Alessandro, Copenhagen (2016). Le sue opere sono state incluse in mostre collettive al Moderna Museet, Stoccolma (2019); Vermillion Sands, Copenhagen (entrambe 2019); il Dorothea Von Stetten Award, Kunstmuseum Bonn (2018); Kunsthal Charlottenborg, Copenhagen (2017). Romm ha ricevuto premi e grant da Niels Wessel Bagges Kunstfond (2017), Grosser L.f. Foghts Fond (2017), Preben Siigers Foundation (2017) e altri. Recensioni e articoli sulle sue mostre sono inoltre stati pubblicati su ArtForum, Mousse Magazine, Art Review e Kunstkritik.

Romm è co-fondatore di Diakron, uno studio per la ricerca e la pratica transdisciplinare, e di Primer, una piattaforma per lo sviluppo artistico e organizzativo, situata nella sede dell'azienda globale di tecnologia idrica Aquaporin a Kgs. Lyngby, Danimarca.

VEDA

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VEDA

GRAFT
AMITAI ROMM
FEBRUARY 11 – MARCH 25 2023

OPENING: FEBRUARY 11, 2023, 6.30 /9.00 P.M.

Amitai Romm work is related to context specific or context reflective art practices. So thinking about the secular but esoteric symbolic space of exhibitions and how they mediate experience. And thinking expansively about the functions of such institutions in relation to other contexts and environments (of knowledge production, scientific research and natural ecosystems as mediated by technology).

The initial research which led to this exhibition, began with an interest in the morphology of the parabolic shape as it appears in both biology and technical systems. Especially in relation to commercial satellite technology as an emblem for a specific social imaginary of communication and information processing. Romm was also interested in the physical properties of the parabolic shape, which concentrates wave signals in a focal point (electromagnetic waves, light, sound). In an exhibition context, an object which is designed to effectively receive and relay signals becomes expressive.

The work on view builds upon research that was begun around 2021, exploring the hybrid relationships that can be formed between plant life, sensors, data collection processes and our own human bodies. This work was developed in dialogue with practitioners from various sites of scientific research into ecosystems and climate modeling.

The first iteration in this series was presented in the occasion of Hum, Amitai Romm solo show at Spike Island, Bristol, in 2022. The works on view were made with materials and signals from a mature beech forest in Soroe, in eastern sealand in Denmark. The forest hosts the ICOS (Integrated Carbon Observation System) station in Sorø. Which is an environmental sensing system that was set up in 1996 as a part of an international effort to collect climate related data from forests across the planet. The artist find this station interesting because it focuses on a local and specific ecosystem, while the systemic changes it documents have a profound impact everywhere on earth.

But what are the imaginative skills this type of sensation asks of us?

Graft marks a further development and level of abstraction and/or figuration for this system. In its present configuration the works depart from their parabolic origins along several pathways of fantasy in search of a new skin.

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Nanna Friis

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Amitai Romm

Born 1985, Jerusalem

Lives and works in Copenhagen, Denmark

Amitai Romm studied at the Jutland Art Academy, Akademie der Bildenden Künste Vienna and the Royal Danish Academy of Fine Arts.

The work of Amitai Romm is, broadly, a designation of systems. Rooms of sorted materials, sifted and organised into plastic and Styrofoam, matter redistributed to see what entity might emerge. Romm's work has called on commercial distribution methods – shipping containers and packing materials that move parcels of food and goods; parabolas that echo satellites dispersing information signals – as well as sensory distribution methods, from spices and manufactured scents to drawing and art itself as a means of systemisation. In his work is the repeated question of how we have distinguished one thing from the other over time, and what is at stake when we do so.

Recent solo exhibitions include: Graft, Veda, Florence (2023); Hum, Spike Island, Bristol (2022); Macula Lutea, Veda, Florence (2019); Hibernation, Tranen, Gentofte (2017); and How shall the sea be referred to, Bianca D'Alessandro, Copenhagen (2016). His work has been included in group exhibitions at Moderna Museet, Stockholm (2019); Vermillion Sands, Copenhagen (both 2019); the Dorothea Von Stetten Award, Kunstmuseum Bonn (2018); Kunsthal Charlottenborg, Copenhagen (2017). Romm has been in residency at The Danish Institute, Rome (2018), Cité des Arts, Paris (2017) and The Danish Institute, Athens (2017).

His works has been awarded with grants by Niels Wessel Bagges Kunstfond (2017), Grosserer L.f. Foghts Fond (2017), Preben Siigers Foundation (2017) and others.

Reviews and articles of his exhibitions has been published on ArtForum, Mousse Magazine, Art Review and Kunstkritik.

Romm is also a co-founder of Diakron, a studio for transdisciplinary research and practice, and Primer, a platform for artistic and organisational development, located in the headquarters of the global water technology company Aquaporin in Kgs. Lyngby, Denmark.

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