

## PRESS RELEASE

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### MOROSO PRESENTS TUMBLEWEED

Francesco Simeti and Andrea Sala are the two young artists designing this year's concept for the showroom on via Pontaccio. Once again, the event inaugurates Moroso's participation at the Salone del Mobile in Milan.

These two talents - Andrea is a sculptor, Francesco transforms media clippings into art work - have set themselves a task and handled it ardently, challenging the difference between "categories", exploring the world of Moroso products, investigating its shapes, turning them into suspended shadows, points of view, living places.

*"The approach taken for the project in the space on via Pontaccio was that it was important for Moroso products not to become sculpture, objects whose sole function was to be viewed. Indeed, we wanted the chairs to maintain their function, to become a starting point, a place from which to observe a landscape, an atmosphere that we created in that space. Through a series of playful cross-references, this atmosphere is created from the form and coherence of the seating chosen for the occasion."* The two artists explain that *"it all began to take shape during our first visit to the factory in Udine, where we got to see the entire process behind the scenes, from the bare armchair to the finished product. We met with the different "crafts" involved, and we were impressed by everyone's remarkable enthusiasm. So this enthusiasm was the starting point from which we set about exploring and studying Moroso's products in a new light. We took the catalogue, cut it up, ripped it, coloured it, and used it as the basis for this installation, which is the fruit of all the information accumulated and elaborated on our journey"*.

For the two artists, travel, as in a romantic imaginary journey or as a path through place and memory, becomes fascination and wonderment in space, transforming it into something else.

*"Travel in the literal sense, rooted in the landscapes of New Mexico and Texas. That scenery dotted with cacti, saguaros and tumbleweed, the bush that you always see rolling endlessly through Western films, and that ended up becoming the namesake for the entire installation,"* add the artists. They then go on to explain, *"there are ten elements, wooden structures covered in various materials, from honeycomb cardboard to perforated sheet metal. On these elements are printed imaginary worlds that set out from the sedimentation of the material and impressions gathered along our path"*.

And this path is only just beginning. After the Salone del Mobile the journey will continue to the Galleria d'arte moderna in Monfalcone (with whom Moroso is organising a contemporary art **award\***) before crossing the Italian borders and travel abroad.

We asked Andrea Bruciati, Director of the Monfalcone gallery, a good friend and an excellent curator, to give us his analysis and interpretation of this project.

*"As is typical for these two artists, the pieces created for the company seek to intervene in the complexity of the space, redesigning it, interpreting it or proposing a different way of analysing the coordinates and characteristics of the settings for which the pieces were devised. They are a means of reducing reality to its minimum terms, and at the same time they become minimal elements, combined images that suggest, or rather give us pointers to help us imagine a different reality. I would say that this work gives rise to what Gaston Bachelard calls 'phenomenology of imagination', a space plucked from imagination that goes beyond the measurable coordinates of time and space. Between the work's structural and structuring aspects, a different place is formed. Andrea Sala and Francesco Simeti's work runs in this perspective, on the metaphorising value of poetic reflection on space, and it seems in many ways to revive the experimental experiences of the late 1960s, especially those generally related to pop-type languages, with a reinterpretation of the very concept of habitat. In the union of these two different characters, between different approaches to managing architectural space, the constituting elements are deconstructed so as to reset the very concept of vision. Of course, Giulio Carlo Argan himself told us of the need to respect the demands of the 'project' as a way to save art from dissolution: but the project must be understood to be dynamic, based on the ever-open possibility for doubt and individual experience. So here Sala and Simeti are investigating process, setting the overlaid images into a mnemonically constructed order, with structures generated by projecting the shapes of the company's design pieces. Seeking to identify the arbitrary nature of the surface and establish a plausible interpretation of space, the works created correspond with empirical measurement, and lie along lines of architectural origin. An ability to dismantle, understand and reorganise the components of the work frees the intervention from any constriction of methodicalness and predictability. The space constructed is formally understood to be the projection of an object on a surface, but with the tendency to spill over, to go beyond the material boundaries formed by the supporting structure, thus fully drawing in the setting in its entirety".*

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\* on the CD you will find all the information on the **Moroso Award for Contemporary Art**