

Museum Kiscelli - Municipal Picture Gallery Budapest (Budapest)

2008.04.19. - 2008.05.25.

Mimmo Roselli



Mimmo Roselli: *Da qui a lì*, 2008

The sculptor from Firenze, Mimmo Roselli is the sculptor of lines. He draws lines in space. His installations determine and rewrite environment surrounding them, may it be outer or inner space. His wires join far away points creating tension between the joined elements. The spatial line set up geometric forms in real space. They come out of walls, dig themselves into the ground, get through walls and create new relations between archaeological elements.

He worked outdoors, in parks of Venice, old and modern buildings in the past years. At present he set up his work at the Church of Kiscelli where three hemp ropes cross the arcade and after passing through the main wall they reach outside. When we step outside the gate, the three lines fall steeply into the eleven-meter height onto the ground. The rope rewrites the meaning of space, but, at the same time they are present in an extremely fine way.

Further informations :
Museum Kiscelli - Municipal Picture Gallery
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Open: 01.11-31.03.: Tue-Sun 10-16
01.04-31.10.: Tue-Sun 10-18

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VERNISSAGE KISCELLI MUSEUM

Good evening ladies and gentlemen. Dear artists, dear Ewald and dear Peter, director of the museum. let me please start my intervention expressing my gratitude for this wonderful opportunity to address you in such a fantastic and unique, symbolical, environment that is now transformed by two great artists. their works are not only breaking the silence of the hundreds-years old Monastery of Budapest, but enriching the appreciating of it with the newest perspectives represented by contemporary art. let me please share with you my recognition for how wisely and harmonically they have succeed to the challenge that represents showing here.

With the minimal sculptural installation of Mimmo Roselli and the atmospheric paintings of Joseph Heer we are, ladies and gentlemen, in the most precious landscape of the intellectual and the sensual represented by real art. And, if we follow the invitation that their two powerful interventions are offering to us, we will discover not only the meaning and value of their own artistic researches, but the extensive creativity of our imagination.

This is, now, our own challenge: to look with the eyes of our spirits the old walls and stones modulated by the strings of Mimmo and the rectangles of Joseph. if we do it, we will not only see the shapes of their forms but our capacity to look differently to what we know and believe. Furthermore, we will finish the work with our comprehensive and empathic gazes. if we follow with the guide of our souls the tiny lines that Roselli uses to direct and relate the external and the internal old spaces where the monks used to pray, we may still see the traces of the steps of those that felt privileged to live between this walls. if we pay attention and open the ears of our spirits, we may even still listen to their voices telling stories and inventing secrets. of course, if we go a little further and enter the conceptual territory of contemporary art, may also observe the tensions created by these "rays" crossing the void as metaphors of the unknown and the unsaid, the un-lived and unimagined... of all these potential vibrations and experiences, passed or future, that may occur or have occurred here, where we are now standing together in silence.

The capacity of experiencing time and space as a flexible substance also underlines the subtle and poetical paintings created by Joseph Heer. As modulations of the invisible, the evanescent compositions of the artist enlarge the dimensions of our world, connecting us to the potential, giving form to the incipient. Alike visions or impressions of what is intangible but real, the paintings of him possess the magic appearance of a dream and the consistency of the reasoned.

Mental and spiritual, tactile and ephemeral, the white squares that Heer draws with his hands are poems where all words and thoughts may find a place. Hiding more than showing, these rigorous abstractions are radical exercises of renunciation that may be comparable to those sacred spaces where the pilgrim prays in nature. Cloudy skies, turbulent waters or transparent architectures of desire... these "naked paintings" show the strong determination of its creator to find the essential in the minimal. Perfect creations for a holy building as this used to be.

And this apparent simplicity (which is only a quiet surface for the complex) is what connects the works of Joseph and Mimmo and what gives us the best stimulus to pursue the discovering of them. In this sense, if we remember that the Italian philosopher Pico della Mirandola adopted the icon of the "Three Graces" as his own personal symbol because such a simple image was the best metaphor illustrating the transit of the soul to God, we will agree that behind the modesty and pureness of Joseph's and Mimmo's works there are years of deep struggle with knowledge, a profound process that needs understanding and engagement.

For this, let me please finish my speech inviting you to enjoy them with the certainty that our feelings and interpretations will contribute to fill the immense and profound ocean of common conscience that they represent. And, alike the mysterious feelings and thoughts ever experienced by others in these rooms, our individual emotions experienced under the influence of these exhibitions, will create new, precious, rhythms in the infinite score played by life in the universe.

Pilar Ribal
18.04.08