

## EDOARDO MODENESE *ACT I: MANIFESTO*

The graft and fusion between visual arts and design in the twentieth century is undeniable, especially in the serial production of multiple works with geometric shapes that allow endless compositional variations, in which the materials are the protagonists of various resultants and optical-kinetic perceptive illusions. Design has drawn inspiration from art, introducing into its formal and chromatic research conceptual reflection themes and spatial extension experimentation, in the attempt of finding new expressive fields around perception.

Of minimalist origin, the works by **Edoardo Modenese** (1992) are shown for the first time at the *Amy-d Arte Spazio* gallery, in Milan. Trained in London, where he first earned his diploma in Art&Design and then the degree in Product Design at Central Saint Martins University, his works emerge for a personal interpretation of kineticism, aimed at overcoming the two-dimensional with textile materials.

The perceptual ambiguity achieved through the manual overlapping of acrylic fabrics establishes chromatic articulations that go beyond the flat surface and the line. This can be seen in his multiples, marked by a clear formal rigour capable of materialising original expressive licenses, in which elastic fabrics such as Lycra and Nylon, along with wooden surfaces and PMMA, objectify visual fields filled with opalescent colours, transparent, fluid, digital, and hypnotic. Modenese confronts the reasons of science, the sensuality of fabrics, and the emotional language of colours. The search for complex materials supports his regenerative intuition, through an elliptical sign nestled in square or rectangular prototypes that, together with the round support, contain sinuous reliefs, weaving textures of a deceptive swollen topography, in which the flat surface appears as curved and in motion, as experienced by Victor Vasarely (1908-97). By assembling textiles that were once used to be worn or to cover different objects, the artist elevates them to the rank of matter of art. Fabrics as a weave of cuts, potential thresholds that pay homage to Lucio Fontana. In his obsessive aesthetic and formal tension, he combines two-dimensional surfaces with optical kinetic pictorial research, *trompe l'oeil* stratagems that would have thrilled Bruno Munari, among the founders of the Programmatic Art, and Max Bill, the architect, artist and designer that acted as a mediator between the pre-war Bauhaus tradition and the subsequent developments of a design culture.

Monochromy, kinetic chromatism, sinuous and materic concretism: these are the codes that the artist uses to confuse the observer's gaze. A set of overlaps between materials and fabrics, optical vibrations established by shades of colour, that draw on the subject of the Gestalt research, with abstract works of optical impact that give body to pictorial-plastic transfigurations. The kinetic illusion of visual alienation is the leitmotif of his research, carried on not as a mere mechanism, but as a tangible transposition of a sensation of pure light harnessed in linear forms, covered with skin-like fabrics. His chromatic modulations are based on geometric principles, revealing the emotional and formal value of the matter. By overlapping solids and voids, light and shadow, the negative and positive spaces create intermittent plastic shades, kinetic illusions to be "touched" with the eyes.

These are erotically "cold" monochrome works that in their technical reproducibility destabilise the viewer; unique in their permutations of the fluid colour that deform in an illusionistic manner, they create textures with a hypnotic, almost psychedelic, aura of "warm" sensation. The secret of his chromatic and plastic modulators lies in the intentions of the colour "painted" with fabrics, giving shape to the iridescent interpenetration of its three-dimensional surfaces covered with textures, like translucent membranes. Sequence and repetition, chromatic combinations that break in the possibility of site-specific combinations; everything depends on how they are set up in a space, placed as a sort of rhythmic chromatic weaving, almost like a musical score, with a visual appeal otherwise imperceptible, to show how complex, unpredictable, and surprising can the adventures of perception be, as a metaphor for the transcendence of art.

Jacqueline Ceresoli