

DAVID LAMELAS

opening: Tuesday 25 March 2014, 6 p.m.
gallery opening hours: Tuesday-Saturday 11 am – 1.30 pm / 2.30 pm – 7pm

On 25 March 2014, Galleria Lia Rumma in Milan is opening a solo exhibition of works by the artist David Lamelas, who is universally acclaimed by critics as one of the pioneers of Conceptual Art.

Lamelas shared the radical inspiration of the post-minimalist generation, who first brought into serious discussion, and then abandoned, the traditional model of sculpture, with its materials, its processes and its relationship with the viewer. His artistic practice, which adopts multiple forms and approaches, made a name for itself as early as the mid-1960s for the way it investigated the notions of space and time, as well as for the consistency and the irony with which it revealed the deceptions of communication and the ways in which information is conveyed. In 1968 he moved to London, during the beginning of Conceptualism and became part of the new generation of British Artists.

The three works, around which Lamelas has constructed his second solo exhibition at Lia Rumma (the first was in Naples in 1972 when the young gallery owner had just begun to intertwine her career with those of the main exponents of Conceptual Art), illustrate three crucial moments in his meticulous research.

As “timeless works”, and parts of a constantly on-going project (C. Martinez 2005), these works are shown in an unprecedented way, which relates them specifically to the gallery in Via Stilicone. Here the aim is to deconstruct the authority (which is innate and never neutral) of the exhibition space.

Following the conceptualism of *Signaling of Three Objects* (1968), Lamelas has created a new piece made of marble (in a reference to the masters of the Italian sculpture).

Dos Espacios modificados, which was made in 1967 for the Sao Paulo Biennale, in Brazil, and won the San Paolo Biennale prize for sculpture, is reconstructed on the first floor of the gallery. The aluminium structure that almost literally doubles the semantics of architecture has two parts: A (inside) and B (outside) and both contain the same amount of “cubical space”. This is the first time since 1967 that the piece is reconstructed for the Gallery space. In its concrete projection onto the terrace, it redefines the relationship between container and content, between inside and out.

To complete the exhibition, on the 2nd floor of the Gallery, the artist has decided to realize *Time as Activity* – in Milan and Naples (2013-2014) continuing the series of Film that he started in 1969 in Dusseldorf. In *Time as Activity*, Lamelas does away with the idea of time as an ordered sequence of events, as Benjamin Buchloh has effectively explained, saying that he “isolates the dimensions of temporality and presentness and engages in the difficult proposition of a representation of pure duration, one that supposedly knows neither anteriority nor posteriority.”

David Lamelas was born in Buenos Aires in 1946. He lives and works in Los Angeles, Paris and Buenos Aires. He studied at the National Academy of Fine Arts in Buenos Aires and was one of the leaders of the avant-garde movement which was formed at the Torcuato di Tella Institute in Buenos Aires. In 1967 his *Dos Espacios Modificados* earned him the prize for sculpture at the 9th Sao Paulo Biennale. In 1968 he represented Argentina at the 34th Venice Biennale with *Office of Information about the Vietnam War at Three Levels: The Visual Image, Text and Audio*, an installation that proclaims the absolute integration of the “sculptural work” with the “site of display,” implicitly declaring his distance from conceptual art as no more than a reflection on art. In Venice he met Marcel Broodthaers and the creators of the Wide White Space, the gallery owners Anny De Decker and Bernd Lohaus. He won a scholarship from the British Council in 1968 and moved to London where he received his Master of Arts at Saint Martin’s School of Arts. In 1969, he premiered his film *Time as Experimental Activity* in Prospect ’69 at the Kunsthalle Düsseldorf. In 1972 he participated in documenta 5 in Kassel, directed by Harald Szeemann. His numerous solo exhibitions include, most recently, those at the Kunstnernes Hus, Oslo (2013); Museum für Gegenwartskunst, Basel (2008); Wien Secession, Vienna (2006); Museo Tamayo, Mexico City (2005); *The Invention of Dr. Morel* and *Berlin - Time as Activity*, Neue Nationalgalerie, Berlin (2000) and upcoming Frac Lorraine, Metz and Museo d’arte contemporanea Donna Regina and Museo Diego Aragona Pignatelli Cortes, Naples.

Galleria Lia Rumma would like to thank Massimo Moschini for his invaluable support for the exhibition.

