

Brutal

#004



Préface

Créer un nouveau fichier
Prolonger la vie d'un instant
Modifier, ajouter un calque
Fragmenter son contenu
Diluer l'ennui.
Mettre un effet.
Exposer sans dévoiler
Se répéter jusqu'à l'indigestion
Masquer la réalité
Oublier
Supprimer le fichier
Le regretter
Exprimer sans vouloir
Recommencer,
Sauvegarder.
Se tromper, pour toujours
Mais pas indéfiniment.
Fermer le document.





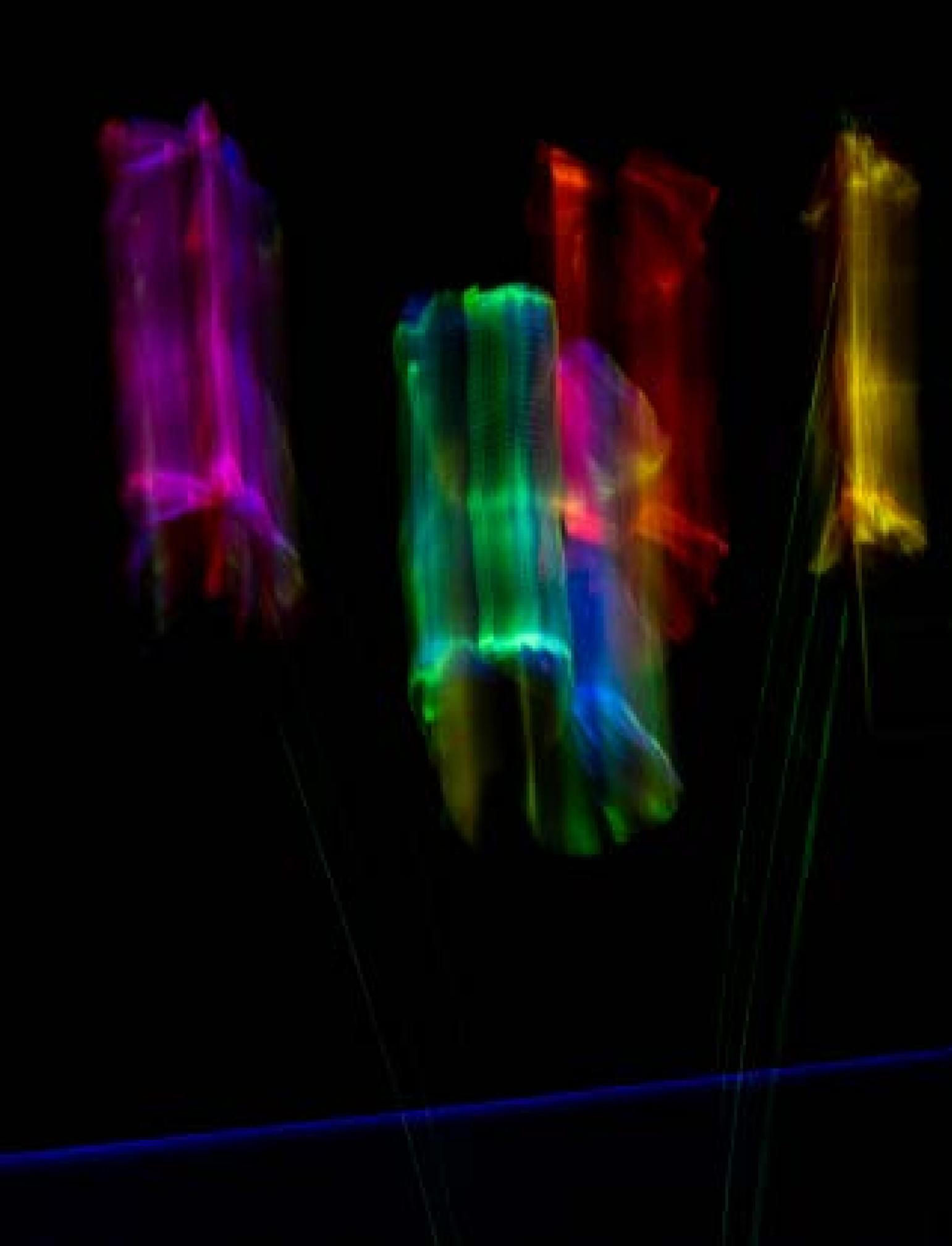


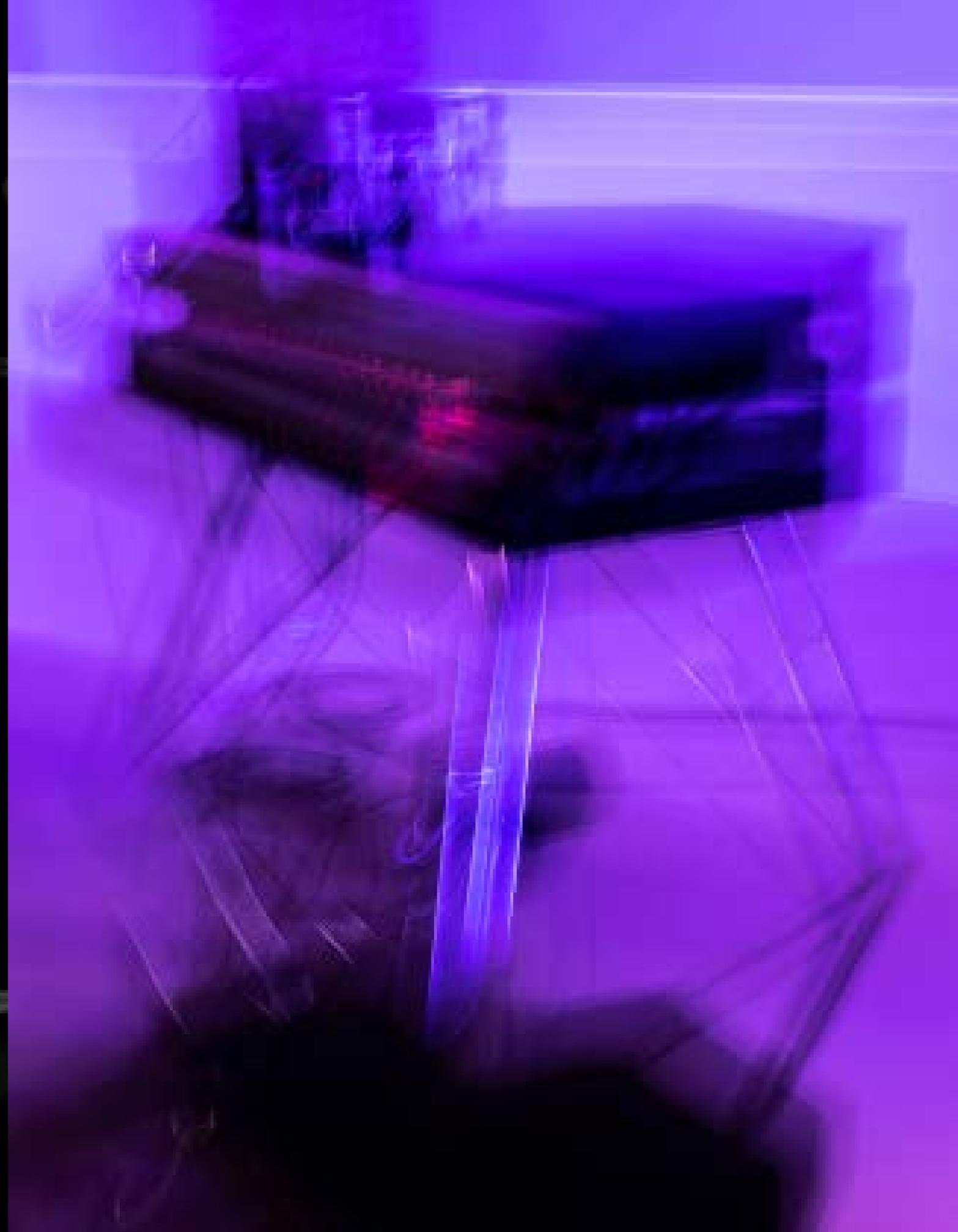


FOTOTESSERA















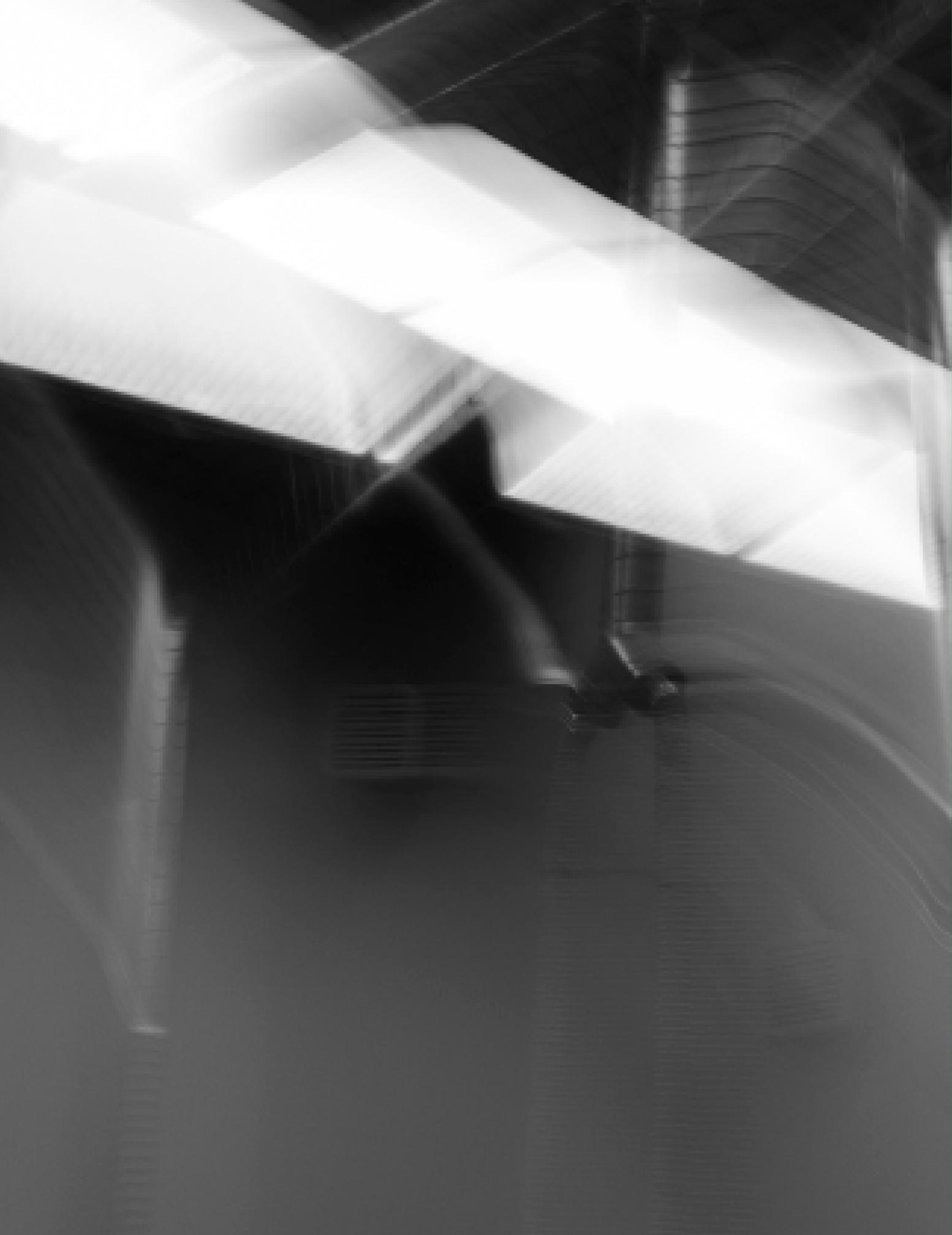
Palazzo Manfrin

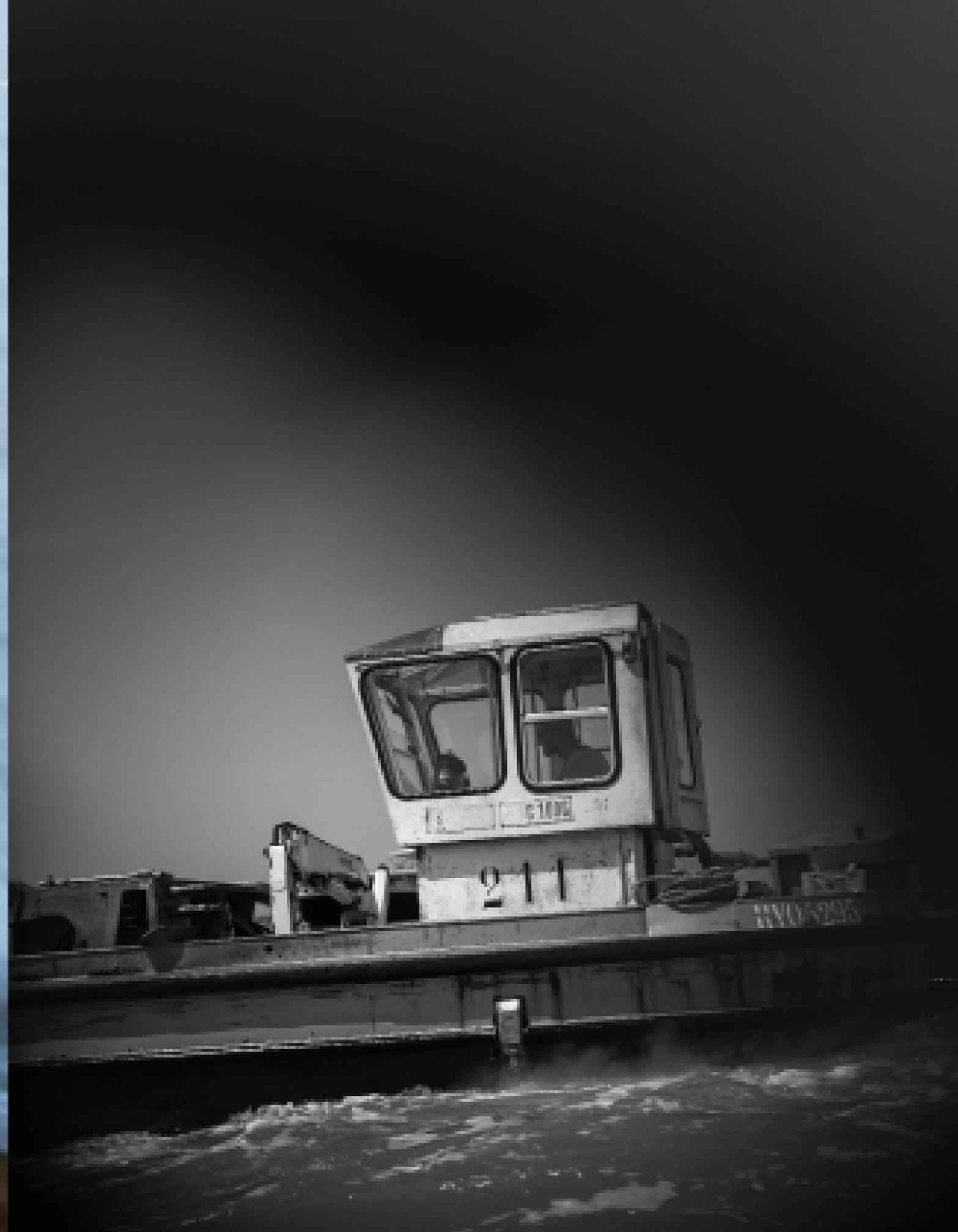
This second venue of Anish Kapoor's dual exhibition begins with the monumental new work *Mount Moriah at the Gate of the City* (2022), protruding from the ceiling of the entrance hall and created specifically for the partially renovated spaces of Palazzo Manfrin. This perilous mass of silicone and paint guides visitors through to an equally challenging set of rooms featuring a triptych of similarly seething, silicone paintings, *Internal Objects in Three Parts* (2013–2015), as well as many influential works from Kapoor's long and prestigious career including the iconic pigment work *White Sand Hill Mirror Many Flowers* (2002).

Further into the show, a series of mirror-works, big and dense, defy the viewer's expectations of what is before us. However, feel, touch and see are all invoked, mixed and presented in public-scale, mechanised works such as the *Red Waters of Fanning Water into Mirror*, *Black into Mirror* and *Red Clusters* (2017), in which a warachrome hue of red is used to create a sense of red earth in an epic display.

Colour for Kapoor is a force of nature, the viewer in the night of its saturation, allowing space to shift to transformational levels. *Sulphur* and *Venetian Light* are a play in silver, geometric, curved form natural calciferous while the deep, ocean blue of Kapoor's early void hemispheres provide a sense of calm and respite.

These spaces connect back to themes of the *Galileo* exhibition, with spiritual moments and rites of passage through Kapoor's unique visual language. All roads lead to a central installation of a setting (or rising) sun, which hovers in a mass of spent red wax as it aggregates on the palazzo floor, emerging the historic sense in the primal stuff of life and death.





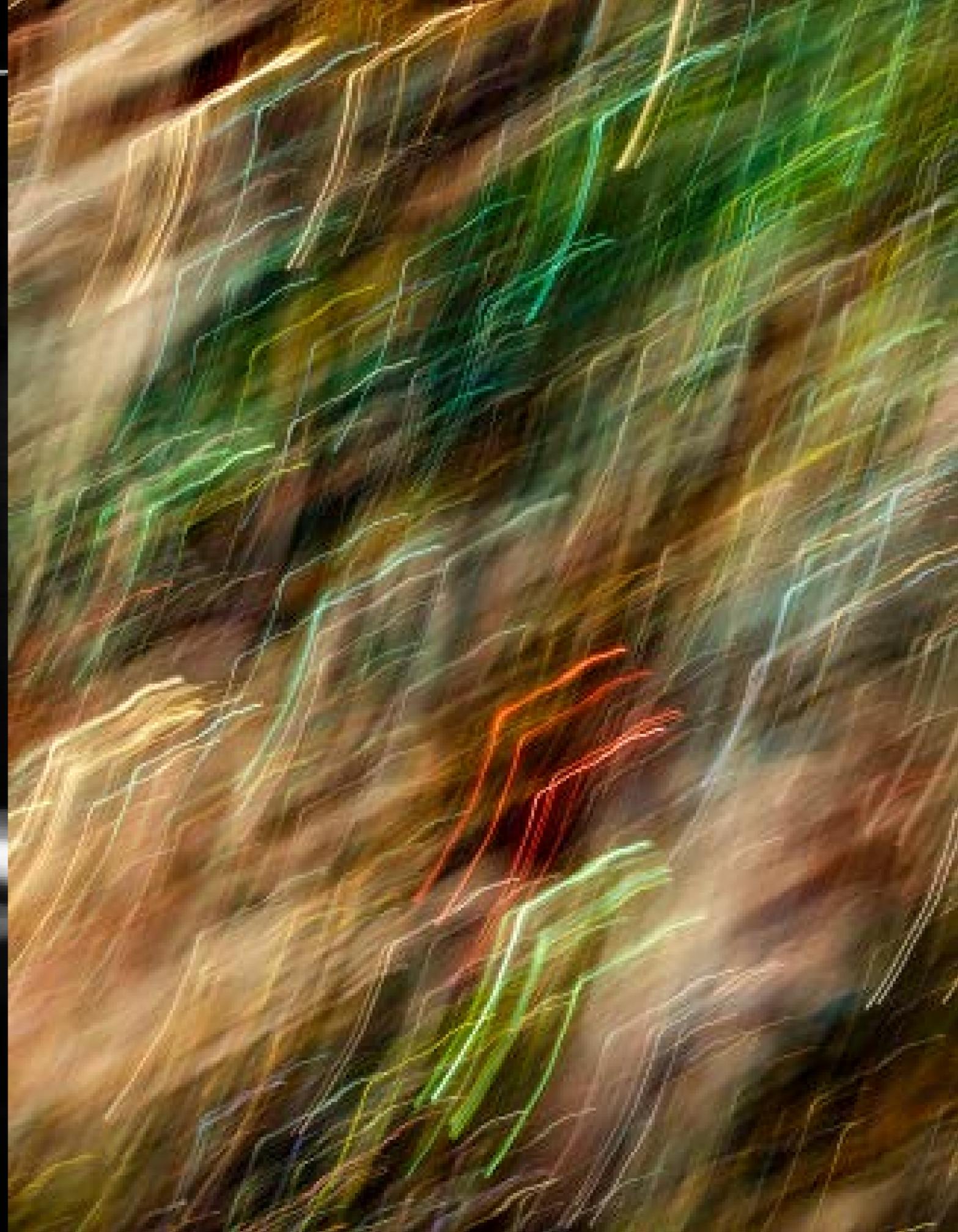
































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Juin 2022

Texts and Photographs - Benjamin Rossignol

Credits

All pictures were taken in Venice, Italy during the Biennale 2022

