

The background is an abstract painting. It features a dark, textured upper half with a yellowish-green wash on the left. A horizontal band of bright blue and green is visible in the middle. The lower half is dominated by dark, swirling, and gestural brushstrokes in shades of brown, black, and yellow, creating a sense of movement and depth.

Emanuele Beluffi

RANKLE & REYNOLDS
ENRICO SAVI
EMPATHY AND ABSTRACTION

RANKLE & REYNOLDS ENRICO SAVI EMPATHY AND ABSTRACTION

22 OTTOBRE - 26 NOVEMBRE

a cura di
EMANUELE BELUFFI

si ringrazia
ANDREA SARTORI

Progetto grafico
FEDERICO RUI

in copertina / cover:
Rankle & Reynolds
Tainted Full, 2009
olio e acrilico su tela / oil and acrylic on canvas
cm 71x91

in collaborazione con:


federico rui
arte contemporanea



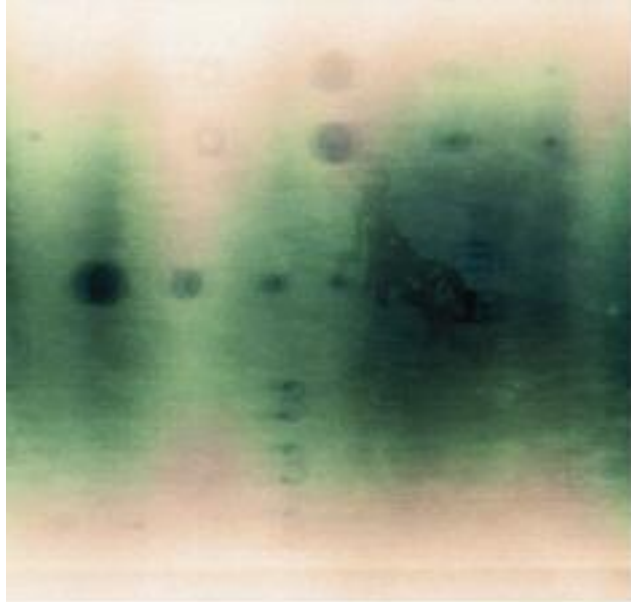
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EMPATIA E ASTRAZIONE

di Emanuele Beluffi

Il riferimento è illustre. *Astrazione ed empatia* è il libro con cui lo storico dell'arte Wilhelm Worringer diede un forte impulso agli studi novecenteschi di Estetica tematizzando la genesi dell'opera d'arte come incontro/scontro del soggetto col mondo esterno. E noi si è presa la licenza poetica d'invertirne i termini per illustrare questo nuovo esperimento di fusione - si veda il precedente testo critico, *Fused*, redatto in occasione della mostra milanese di Alan Rankle & Kirsten Reynolds - fra artisti di diversa formazione accomunati da una medesima relazione estetica con la realtà. Il fulcro di questa mostra è l'ottundimento del reale, cui danno forma l'alienazione del mondo nel caso del sodalizio artistico Rankle & Reynolds - nello specifico attraverso una rilettura della pittura di paesaggio - e il nascondimento di aspetti del reale a opera di Enrico Savi - qui il mezzo fotografico è il *terminus ad quem* dell'oscuramento dettagliato della raffigurazione. Entrambe le ricerche artistiche generano un al di là del visibile, non in termini metafisici - non v'è l'urgenza di indagare oltre il fenomeno percepibile -, bensì restando ancorati alla terra ferma, esperienza estetica che nella fattispecie prende più la forma di un'iconografia della relazione propriocettiva del soggetto col mondo esterno. Ma il riferimento ad *Astrazione ed empatia* di Worringer non è solo di natura concettuale. Come si suol dire, invertendo l'ordine degli addendi il risultato non cambia: *Empatia e astrazione. Rankle*

Enrico Savi
Obscured (places), 2011
fine art print giclée
cm 30x30, ed. 1/1



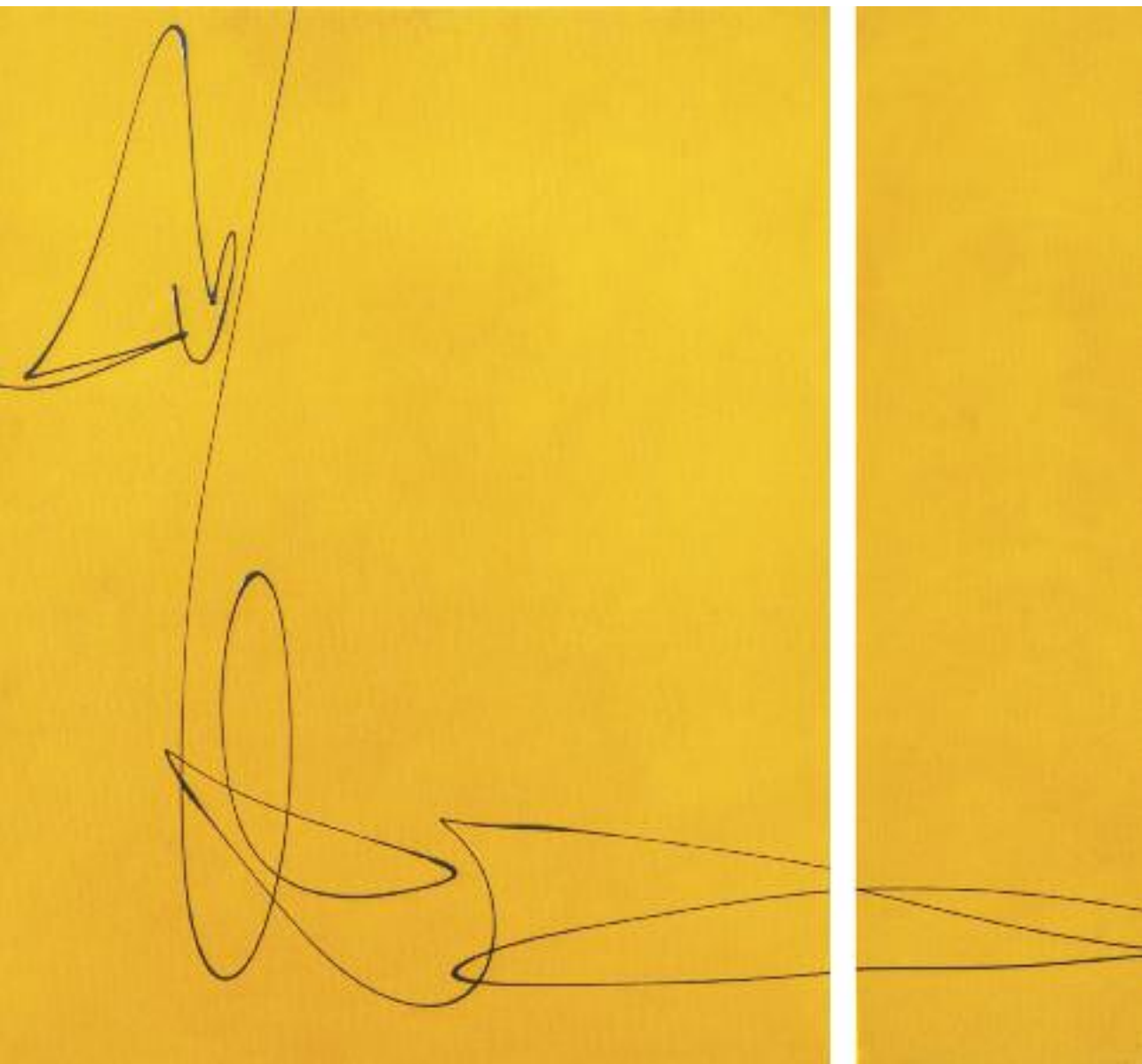
& Reynolds + Savi significa due cose sostanzialmente: innanzitutto la straordinaria armonizzazione di opere che, muovendo da esigenze differenti e differenti mezzi espressivi, ottengono il medesimo impatto estetico a livello del visibilismo più puro. E, *last but not least*, la coordinazione di differenti gradi d'astrazione rispetto alla realtà. Se da un lato Enrico Savi, specialmente in occasione di questa sua nuova produzione, *Obscured*, orienta la propria ricerca sul nascondimento della realtà attraverso l'oscuramento di alcune particolarità del soggetto, andando quindi in certo senso ad *astrarre il nascondimento* rendendolo visibile rispetto a un'apparenza multifaccettata, dall'altro Alan Rankle & Kirsten Reynolds, accordando pittura e fotografia rispettivamente in un unico processo creativo, reinterpretano il paesaggio attraverso ciò che precedentemente avevo definito come un *vedere interstiziale* delle cose, condizione in cui gli oggetti si vedono solo parzialmente, abbastanza per renderci consci che c'è qualcosa, ma non abbastanza per definirli senza il soccorso dell'esperienza, dando forma al *mistero* della Natura. La natura ama nascondersi, recita il verso di Eraclito (*fusis filei kruptein*). E nulla, per esemplificare visivamente tale verità, è più efficace di queste produzioni artistiche in mirabile accordo spontaneo, dove la realtà sembra proprio nascondersi in un gioco di astrazione ed empatia col soggetto.

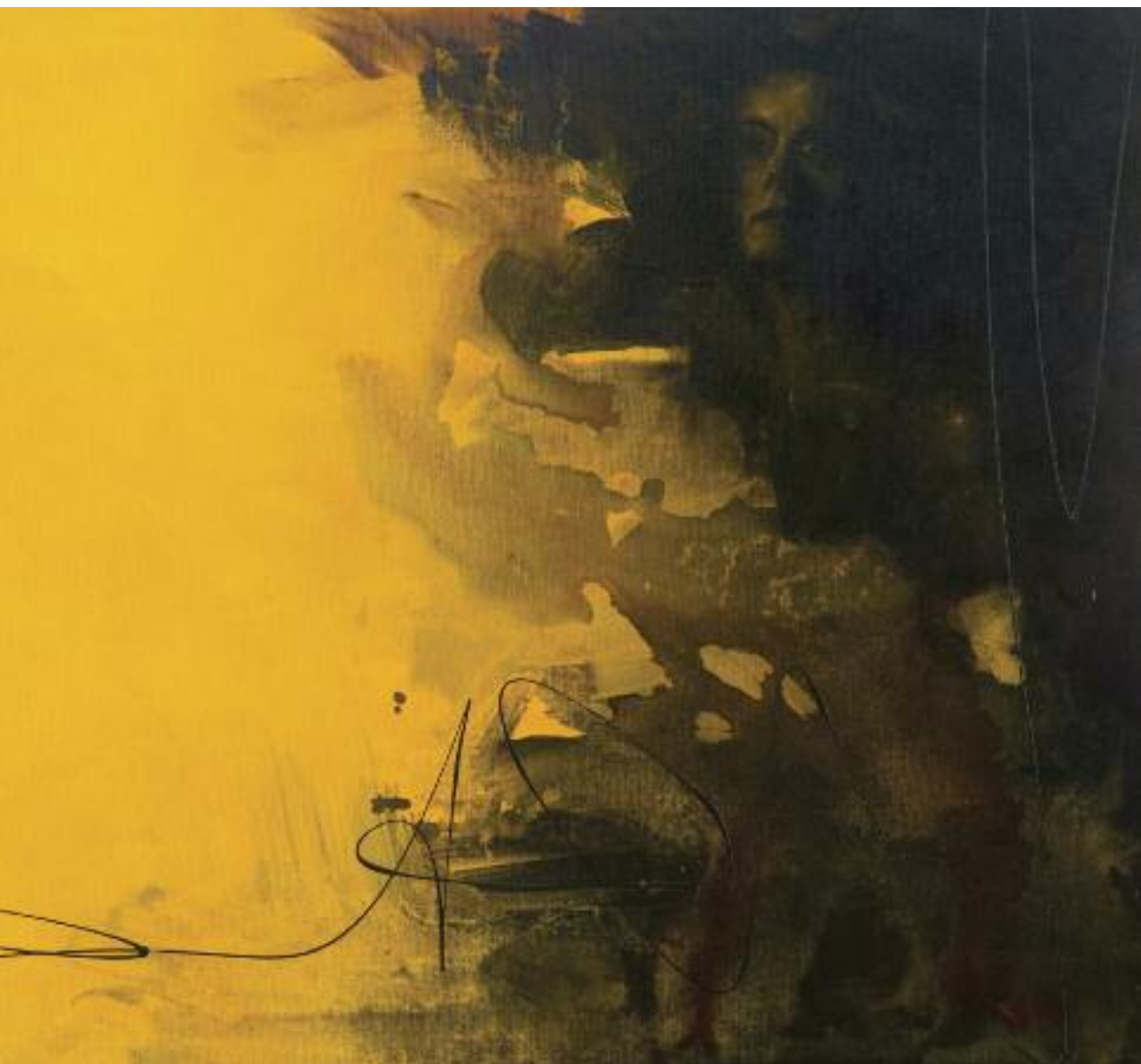
Rankle & Reynolds

Electro Attached, 2010

olio e acrilico su tela / oil and acrylic on canvas

cm 76x182





EMPATHY AND ABSTRACTION

di Emanuele Beluffi

A well known reference, *Abstraction and Empathy* is the title of the book written by the art historian William Worringer that gave a great impulse to the aesthetic movement of the 1900s, defining the genesis of the art piece as an encounter/collision between the subject and the external world. Here we take poetic licence inverting the term in order to illustrate this new experimental fusion (see *Fused*¹, written on the occasion of a previous Rankle & Reynolds exhibition in Milan) between artists coming from different historical perspectives whilst retaining a common aesthetic vision of reality. The seed of the exhibition is the distancing of reality; firstly by the alienating world created by the artist duo Rankle & Reynolds implying a new interpretation of landscape painting. Secondly, in the concealment of reality revealed in the work of Enrico Savi, where photography is the *terminus ad quem* of the detailed darkening of representation. Both researches go beyond the visible, although not in a metaphysical manner, seemingly without the urge to go beyond normal perception. The artists do so by staying well grounded; an aesthetic experience that looks more like an icon of the subject's proprioceptive relation to the outside world. However, reference to Worringer's *Abstraction and Empathy* is not just conceptual, as suggested by the sentence 'inverting the terms doesn't alter the result'. *Empathy and Abstraction* by Rankle & Reynolds + Savi essentially means two

Rankle & Reynolds
Contagious Magic Study, 2010
 olio e acrilico su tela
 oil and acrylic on canvas
 cm 40x40

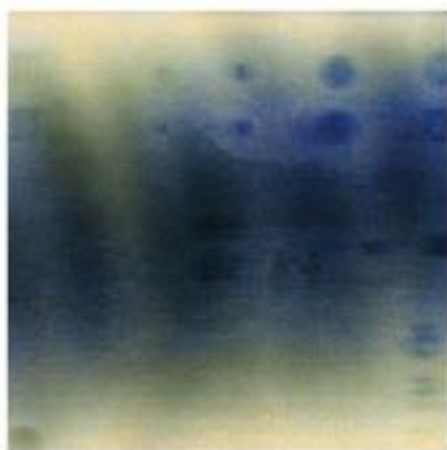
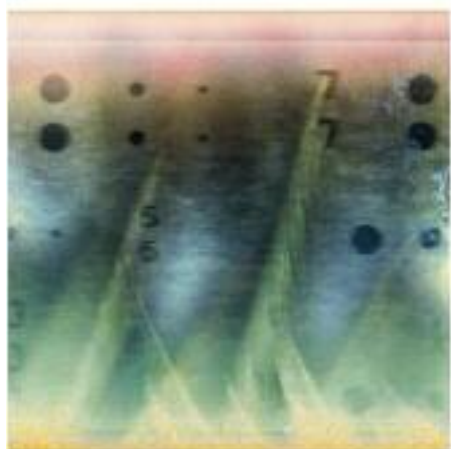


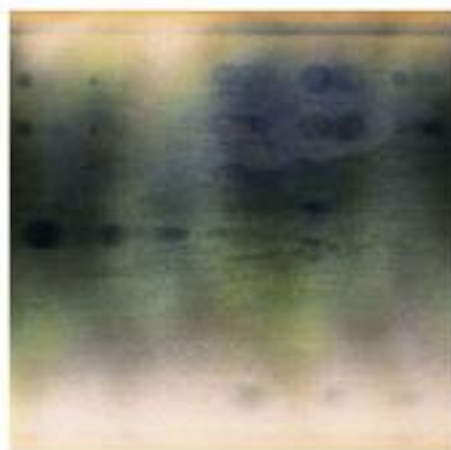
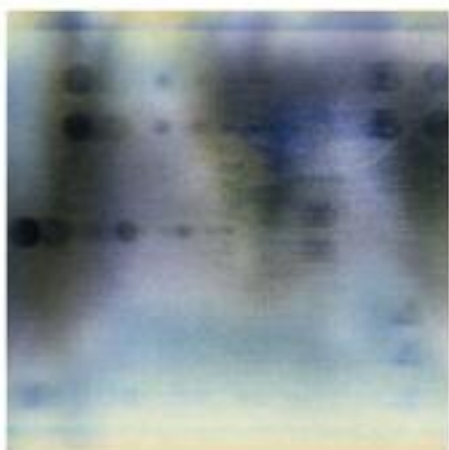
things: the harmony produced by artworks that have been created for different needs and by different expressive means still reveals the same aesthetic impact at a pure observable level. The relationship between differing degrees of abstraction, as far as reality is involved, provokes a similar perceptive result.

Savi on the one hand orients his research towards the concealing of reality by obscuring part of the subjects details (especially in his new works *Obscured*) and in this way abstracting the concealed by making it visible compared to a multifaceted appearance. Conversely Rankle & Reynolds bring elements of painting and photographic practice together in a uniquely creative process reinterpreting landscape, through what I have previously defined as, an interstitial way of seeing things, where objects are only partially perceived, just enough to give an idea that there is something, where this something still needs to be perceived to be defined and to give form to the mystery of nature. 'Nature loves to hide' (*fusis filei kruptein*) says a verse by Heraclito and nothing, to visually exemplify such truth, is more effective than these artfully composed works where reality appears to hide, in a game of abstraction and empathy with the subject.

¹ Emanuele Beluffi, *Alan Rankle. Kirsten Reynolds. Recent Works*. Catalogue of the exhibition at Federico Rui Arte Contemporanea, Milano 2011.

Enrico Savi
Obscured (places), 2011
fine art print giclée
cm 30x30, ed. 1/1





Rankle & Reynolds

Electro Rising, 2010

olio e acrilico su tela / oil and acrylic on canvas

cm 76x101



Rankle & Reynolds

Descent through the simple miracle, 2010

olio e acrilico su tela / oil and acrylic on canvas

cm 101x76



Rankle & Reynolds
Following darkness, 2010
olio e acrilico su tela / oil and acrylic on canvas
cm 51x61



Enrico Savi
Obscured (places), 2011
fine art print giclée
cm 30x30, ed. 1/1



ALAN RANKLE

Alan Rankle was born in Oldham, Lancashire in 1952. He studied at Rochdale College of Art, Goldsmiths' College, University of London, and The Liu Academy of Traditional Chinese Arts. From his first exhibition at the Institute of Contemporary Arts London in 1973, he has worked variously in installation, painting, printmaking, video and photography. A major series of paintings *Riverfall* first shown at Southampton City Art Gallery in 1993 brought his work to a wider public. He has remained at the forefront of artists expanding the vocabulary of contemporary painting, and contributing to the enduring relevance of landscape art in the light of environmental issues of the day, through an ongoing series of exhibitions, collectively titled *Landscape Painting Project*. His work is featured in public and private collections worldwide, as well as site specific installations in France and the UK. Two critically acclaimed museum retrospectives of his work have been held at Gallery Oldham, Manchester, England in 2007 and Fondazione Stelline, Milan, Italy in 2010.

KIRSTEN REYNOLDS

Kirsten Reynolds is a British artist born in 1968 in Macclesfield, England. Following a move to London, Reynolds began collaborating with Paul Burwell and The Bow Gamelan; a pioneering art group known for creating large-scale events employing sculptural instruments created from discarded materials, pyrotechnics and performance presented in culturally significant locations. In 1995 Reynolds co-founded *Project Dark*, an uncompromising sound art duo who created a unique catalogue of 7 inch singles that placed vinyl records alongside discs made from etched glass, circular saws and human hair. Fascinated by the relationship between physical objects and their inherent sonic possibilities Reynolds used a 10,000 volt spark-generating deck and customized gramophones to create a spectacular live show that culminated in an exploding, rocket-powered record player finale. *Project Dark* created a new live show entitled '*Excited By Gramophones*' for Music in the Anchorage, Brooklyn, New York in 1997 and were commissioned to make installations for David Toop's '*Sonic Boom*' exhibition at the Hayward Gallery, London in 2000. Since 2005 Reynolds has been producing mesmerising site-specific works for botanic gardens and public parks as part of the critically-acclaimed nocturnal sound and light experience *Power Plant*. Following a British Council showcase event at the Edinburgh Festival 2009, *Power Plant* has been shown at the Hong Kong Arts Festival, Ten Days on the Island Festival, Tasmania and the Sydney Festival all in 2011.

RANKLE & REYNOLDS

Rankle & Reynolds are British artists whose collaborative works have increasingly found critical and public acclaim in a series of high profile international exhibitions. Kirsten Reynolds and Alan Rankle first worked together on the 2008 exhibition *Curious & Curiouser* at Rebecca Kormind Gallery, Copenhagen. The exhibition, curated by Rankle, featured works by artists including Per Frønh, Helen Brough, Colin Gibson and Barbie L'Hoste with whom they have continued to develop associations and create occasional group exhibitions. Invited by Fondazione Stelline, Milan to create an

Rankle & Reynolds
Mechanism of the world, 2010
 olio e acrilico su tela
 oil and acrylic on canvas
 cm 101x76



ambitious new series of works to accompany the 2010 retrospective of Alan Rankle's paintings, Rankle & Reynolds produced their first major show. Sponsored by the British Consulate and The Comune di Milano, the exhibition *On the Edge of Wrong* became a critical success with positive reviews and features in the Italian national press.

On the Edge of Wrong comprised jointly made paintings developed from themes in Reynolds' seminal series of light drawing photographs. This series entitled *Following Darkness* saw Reynolds making long exposure photographs drawing with a variety of light sources in a woodland at dusk. The locations of the photographs themselves were inspired by elements of Rankle's paintings and reflected concerns shared by both artists. *On the Edge of Wrong* also included a series of remarkable paintings made by the pair in response to *Electro* a second suite of Reynolds' photo-works in which the artist developed the performance aspects of the light drawings within a dark and cavernous industrial space, resulting in images of visceral resonance and immediacy. The paintings inspired by these images, viewed by many as a triumph of collaborative gestural painting, were termed 'four hand painting' by the Italian critic Emanuele Beluffi. In 2010, their works were exhibited in a solo show at First Gallery, Rome; at The Chelsea Brasserie, London; in 2011 at Federico Rui Arte Contemporanea, Milan; at Gallery 100, Brighton. UK; at Gallery B15, Copenhagen, and at the blackShed gallery, Robertsbridge, UK.

ENRICO SAVI

Enrico Savi was born in 1976 in Milano, where he lives and works. "My research, based primarily on the interpretation of diversity and multiplicity that mould every unique reality, develops through techniques aimed at the creation, not the mere reproduction, of the visible image. My works are usually made with analog cameras (toy-cameras, indeed, often a 'Holga'), many times by superimposing multiple images on the same frame directly while shooting: thus, shaping the apparent reality, almost breaking the "bidimensionality" shown on photo-paper, I seek the different perspectives and angles within the same entity". Recent exhibitions: 'Imaginaría' (Federico Rui Arte Contemporanea, Milano, 2010) e 'Luoghi dell'immaginario' (Castello Visconteo, Legnano, 2009).

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EMPATHY AND ABSTRACTION

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