

It is with great pleasure that Fonderia Nolana Del Giudice together with LABINAC announce the opening of the third exhibition entirely dedicated to LABINAC in Naples, in Via Crispi 69, on 19 January 2023, from 5 pm to 8 pm, titled

Reflections on Disturbances between Borders

The presence of the word "reflections" in the title refers to a specific object that we asked the various designers to interpret through their own practice for this exhibition: the mirror. The mirror, that metal plate that was created to faithfully reproduce our image, has now become an iconic object, of which we practically all own one. For this show a few designers from the collective have worked with the concept of reflections and develop it according to their own artistic and expressive style.

Elisa Strinna, a by now historic member of the LABINAC collective, presents two possibilities of mirrors. Despite the peculiarity of each one, the choice of materials for production is common: polished stainless steel and semi-transparent milky white resin. The stainless steel acts as a reflective element around which the resin decoration unravels, which recalls the mycelium of mushrooms. Once again the desire here, as in previous works, is to bring out often invisible entities that act as connectors with our surroundings.

Rosaria Iazzetta presents a work composed of a pre-existing bedside table and an iron structure which follows the furniture's design with a completely different functional-aesthetic impact. The new added lines reshape the object, by moving its center of gravity from low and internal to high and external. The peculiarity of the container, which becomes the upper part, is a space to confront the mirror, that is fragmented by the structure itself, with its altered perspective. By reflecting a body or human shape, it becomes a profound channel or metaphor, with the aim to coax the viewer. More than the mere external appearance, to disclose the internal beauty, in continuous transformation, ephemeral and less apparent.

While on a visit to the Archeology Museum in Naples, Maria Thereza was inspired by a stone statue of Aphrodite standing on a marble column admiring her body in what would originally have been a pond reflecting back her beauty. Alves has designed a conceptual version of this mirror for us mortals.

Based on Jimmie Durham's joy of mirrors – especially car and scooter mirrors, LABINAC has produced a stand-up mirror composed of various mirrors celebrating the complexities of our inner and outer selves.

But the exhibition is not made up of only mirrors and therefore, continuing this journey through the rooms of the gallery, we come across the reconstruction of an imaginary bedroom where we first find a bed produced by Maria Thereza Alves. Once again, as it often occurs with the work by the artist from Brazil, the creative input was born from the desire to give a second life to a "waste" material: an Onyx slab found, by chance, in a stone yard. Struck by the beauty of its veins that mix in a whirlwind of lines and colors, the artist decides to transform it into a bedroom headboard with two side tables. *Sleeping Onyx* is the title of the piece of furniture. The Onyx, besides having struck her for her beauty, also becomes an emblematic element conceptually, because it embodies the origins of various myths. According to the Greek's myth Onyx is the nails of Venus cut by her son Cupid; whereas for the Persian, Onyx is a harmonious protector of relationships. Myths, meanings, and aesthetics intersect making this object a perfect piece of furniture for the bedroom.

Continuing this journey inside a hypothetical bedroom, we come across two bedside tables designed by Jone Kvie. These works by the Norwegian artist once again becomes the perfect investigation's field for experimenting with the cohabitation of different materials: cardboard cast in aluminum, with a stone surface resting on top.

And on material's research, we cannot not mention the works of Philipp Modersohn, another historical member of the collective, who has made material's experimentation his distinctive trait, in art as in design. Here on display, there are two lamps from the *Topiary Lights* series, inspired by the Baroque topiary tree. Known since Roman times, the art of topiary (the technique of pruning trees and shrubs capable of establishing an obligatory shape) was widely used in the Italian Renaissance Garden. Philipp translates this here with irregularly shaped lamps where the cohabitation of different materials (silicon dioxide, polysiloxane, polypropylene, steel and concrete) become the key element.

But the desire to experiment with new materials finds for him further form in his bathroom set, all of which are unique pieces: two toilet paper holders and a soap dish, created from the slag of a material found by Modersohn in a factory in western Germany. Slag is a residual material from steel production that resembles volcanic lava in both appearance and material composition. Being brought to the city of Vesuvius, the pieces of artificial lava emerging from the wall are introducing geological forces into the ordinary design of paper and soap holders.

Alessandro Piromallo, presents three floating notes on suspended surface, produced with Marino marble and metal components which, arranged in a rotational direction and without contact with the walls, interact at 360 degrees with the surrounding environment, placing themselves as a crossroads object between a bookcase and a shelf. The veins and waves drawn in the veins of the marble seem to inspire the concept of this work produced by Piromallo, the geology of the relationships between the materials used and the processes in balance with each other.

There is also news in the LABINAC productions: two carpets designed by Jimmie Durham. As a matter of fact, Jimmie Durham left several drawings for carpets and LABINAC has produced two for this occasion. Both characterized by a strong geometric component, in the first one, exhibited in Via Crispi, we see areas of color coexist and unravel over the entire carpet. The *Untitled* carpet shown at LABINAC is of an imagined stone and its relationship of mineral complexities in yellows and purples transformed into a carpet made of wool and Tencel.

In regard to the second one: at a stoneyard, Jimmie chose a black stone crossed with whitish, yellow and orange veins – a geometric celebration of natural phenomena to be made into a table. Jimmie requested that a carpet be made which replicated the stone slab and be placed under the stone table. *Sahara Noir Marble*² (stone, steel, and wool) is shown at MADRE during Durham's retrospective, *Humanity is not a completed project*, curated by Kathryn Weir.

Another piece by Durham, is the *Wood Bench with Bronze Bone Legs*. Here, in terms of materials, we can find some of the most strongly recognizable elements of Durham's artistic practice: the wood and the bone bronzed. Both highly common in his practice coexist here in a harmonious and continuous way.

As typical for the collective, we have invited a new designer to participate in the exhibition and this time it is Anna Luczak. For the occasion she presents six handmade ceramic candle holders. In their shape, they are referring to the objects that could have been found on the tables of royals and monarchs in the past. Imitating the glamour and splendor of bourgeois lifestyle, they are rather telling the story of precarity and aspiration to something that is very distant.

Reflections on Disturbances between Boundaries is the compendium of different languages, in which designers that normally would be considered quite distant in terms of visual languages, are here united by the same propensity for investigation and experimentation with the materials.

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