

BREVIARIO

I'm trying to build an artificial world, autonomous from its creator too. I aim to establish specific size units that would enable the biological development of the work. *Diciannove-novantasei...* is some perspective angle, a visual cone. This piece is the outcome of a simple consideration: Any viewer set between two parallel lines (as in the middle of the road) sees them converge in one point. My intention is the shifting of that one point to verify how two converging lines could be perceived as being parallel. The numeral sequence 3,2,0,2,3 conveys this experience of visual conversion. *Diciannove-novantasei...* is a trial to the opportunity of construction a double reality.



La sposa persevera nel restare assente e questo preoccupa
(The bride perseveres in remaining absent and that's worrying)
2007, plaster and wood, cm 173x35x32
Courtesy Fabio Tiboni Arte Contemporanea, Bologna



Absence is the subject of this sculpture. It could be mistaken for a lampshade, but it is really a head. It is set at the high and in the usual position of one's head and the curtain seem to be shading the whole construction. On the back the mould of a human neck is to be revealed causing the loss of the objectual status to the sculpture. The subject (head) can thus be barely perceived.



Exhibition view: *è ospite solo verso sera*

The title of this work comes from the occasional necessity of sharing a showing space with the sculpture by Davide Rivalta. They look like giant fleas that lose the sentiment of relative proportion. They are constructed by the union of four identical images, any of these shapes is a composition of angles and their sum equals 90° . Each Flea equals a square.

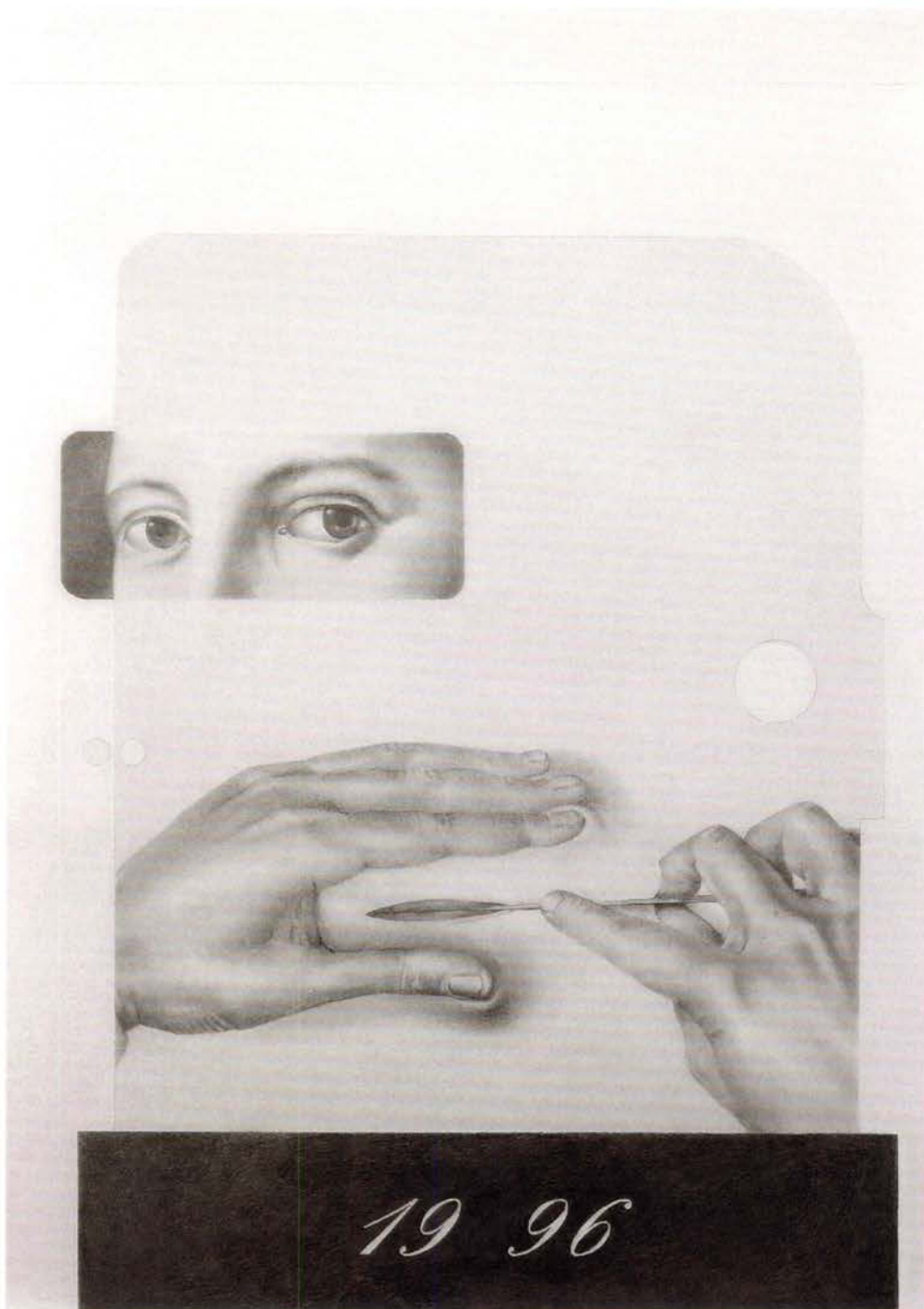


La stanza delle pulci

(The fleas room)

2008, sprint on paper, cm 570x90 cad

Courtesy Fabio Tiboni Arte Contemporanea, Bologna



Se le teste avessero le mani conquisterebbero il mondo
(If the heads had hands they would conquer the world)
2007, drawing on translucent, cm 59x43
Courtesy Fabio Tiboni Arte Contemporanea, Bologna

*se
le teste avessero
le mani
conquisterebbero
il mondo*

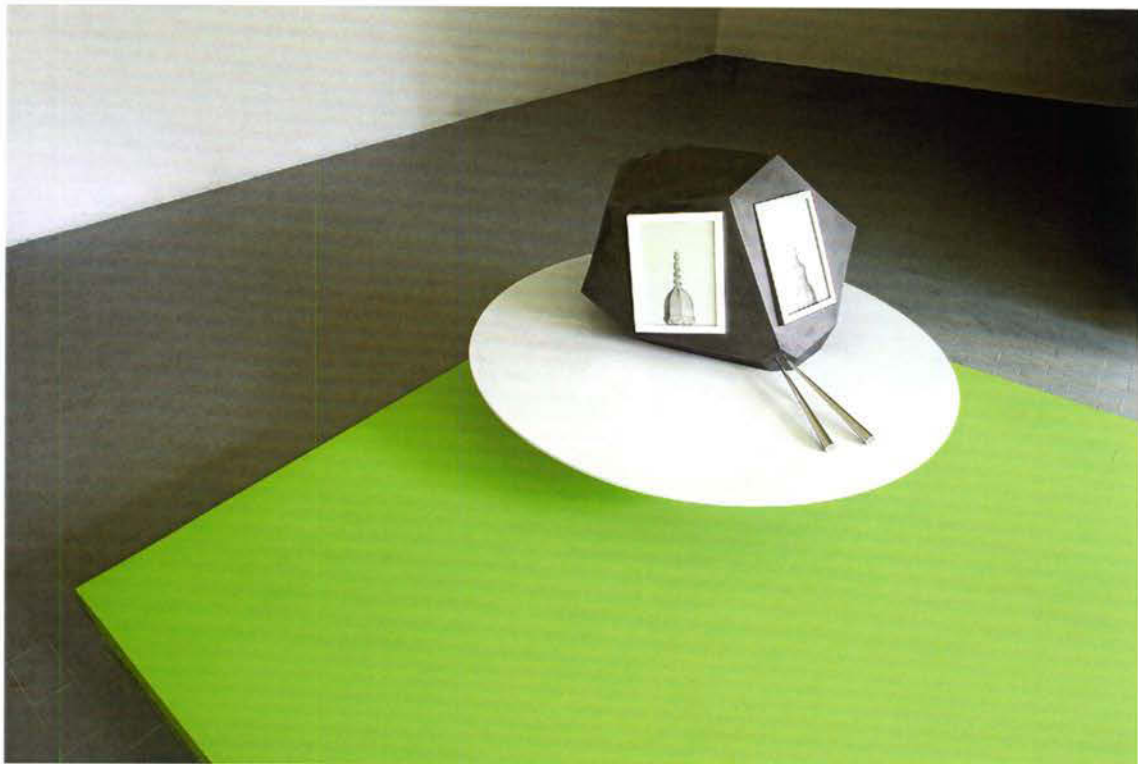
*Se le teste avessero le mani conquisterebbero il mondo
(If the heads had hands they would conquer the world)
2007, drawing on translucent, cm 35x35
Courtesy Fabio Tiboni Arte Contemporanea, Bologna*



Lo sposo e la scala
(The Groom and scale)

2007, plaster, fibreglass, drawings, steel, dress
Courtesy Fabio Tiboni Arte Contemporanea, Bologna

This piece consists in a head looking up to a woman dress. Two drawings encrusted in the head represent some dome-like images, really simply two down turned wine glasses; portraiture cancels scale and proportion.



Lo sposo e la scala
(*The Groom and scale*)

2008, plaster, fibreglass, drawings, steel, dress

Courtesy Fabio Tiboni Arte Contemporanea, Bologna



Nulla è più volgare del pendant
(Nothing is more vulgar than pendant)

2008, stand Miart

Courtesy Fabio Tiboni Arte Contemporanea, Bologna

Here is an ideal space for diverse works conceived in different periods and distinct intentions, all gathered in a domestic environment seeking the pleasure of "pendant".





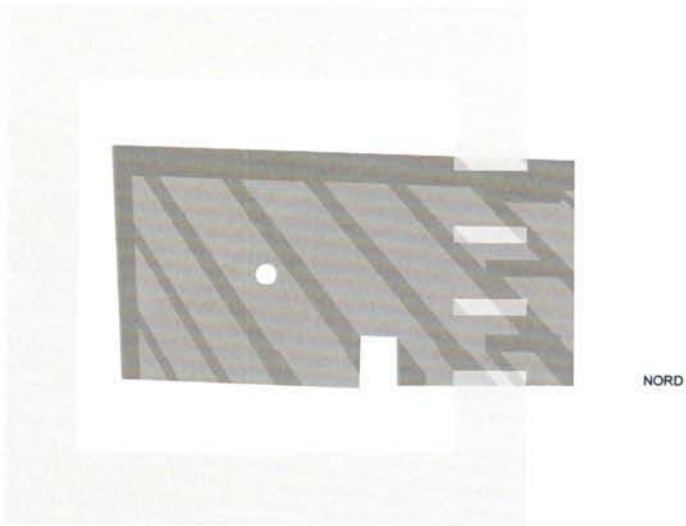
P.E.P.E.

2007, fibreglass, wood, paint, cm 112x47x47

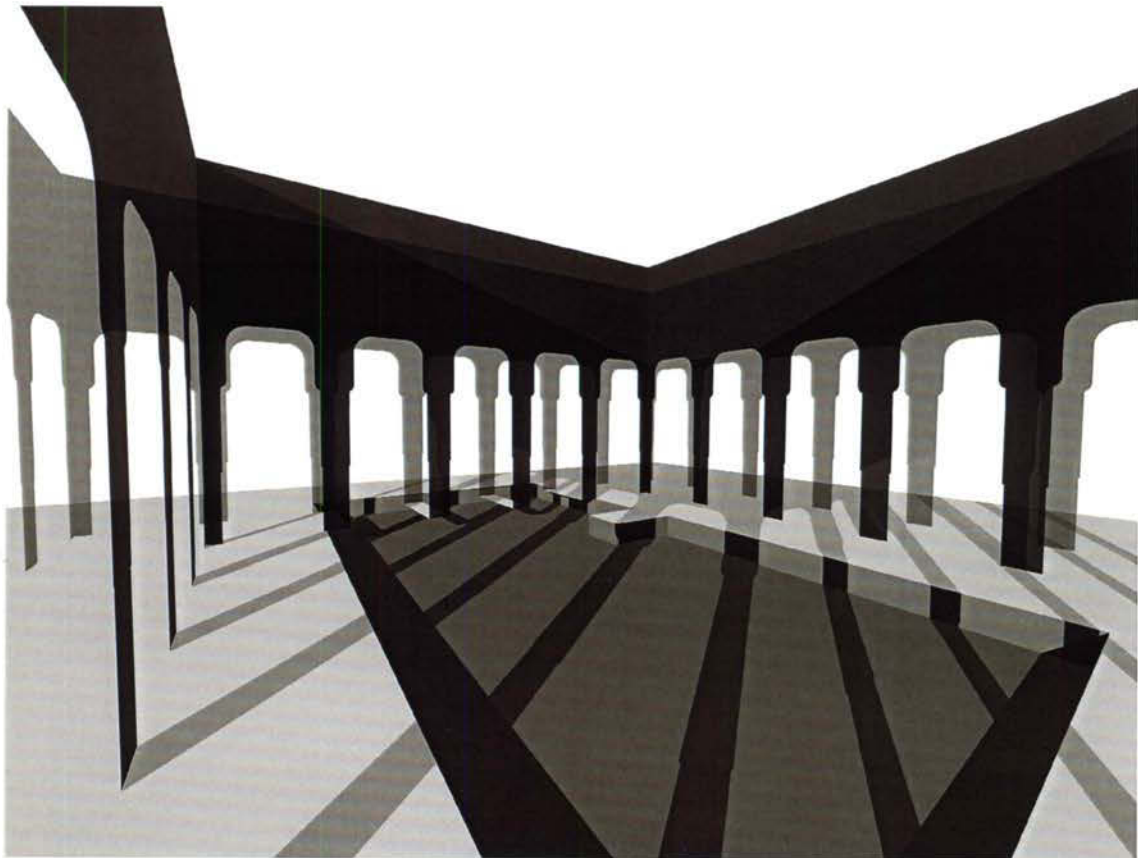
Courtesy Piac, Ragusa

P.E.P.E. is Shiva's phallus. This borrowed shape reminds many ordinary objects, a milestone, a salt/pepper dispenser, a lighthouse... but lacks and reference to its real scale.

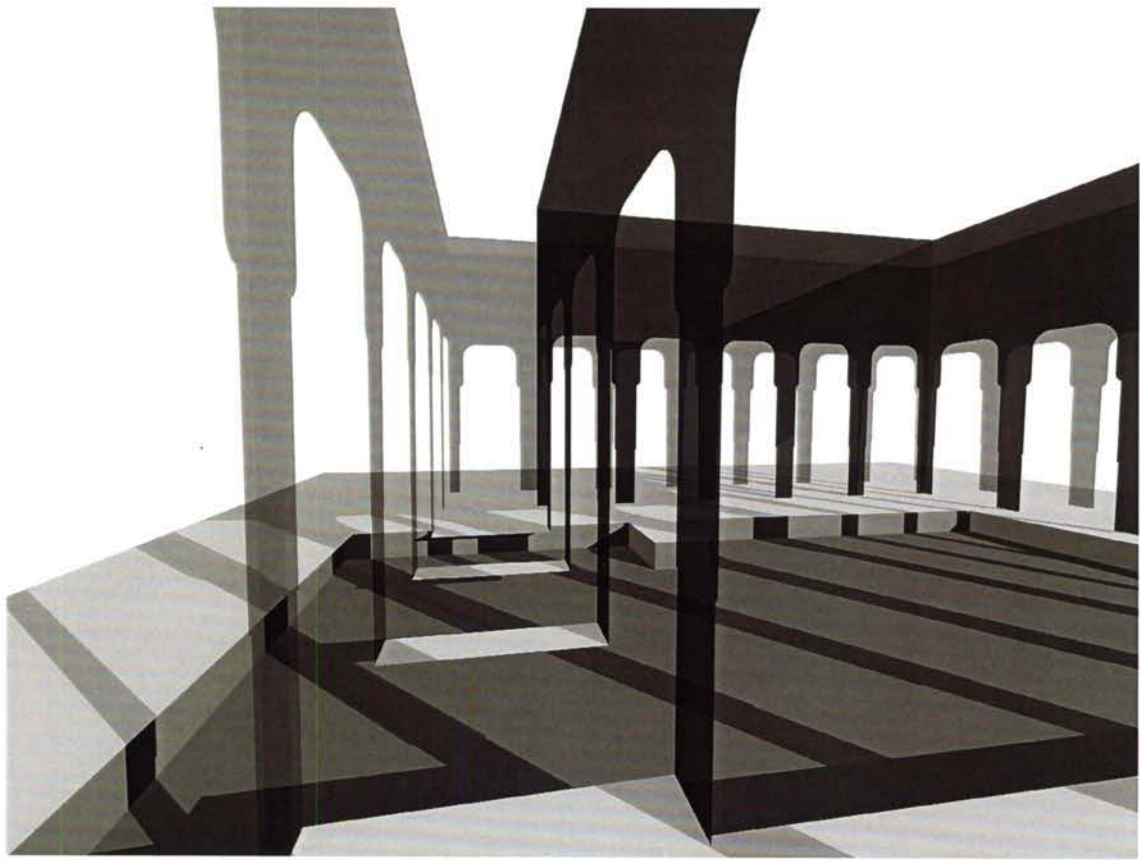
P.E.P.E. is a size unit of a possible/impossible squared cloister that should be build around the exhibiting space.



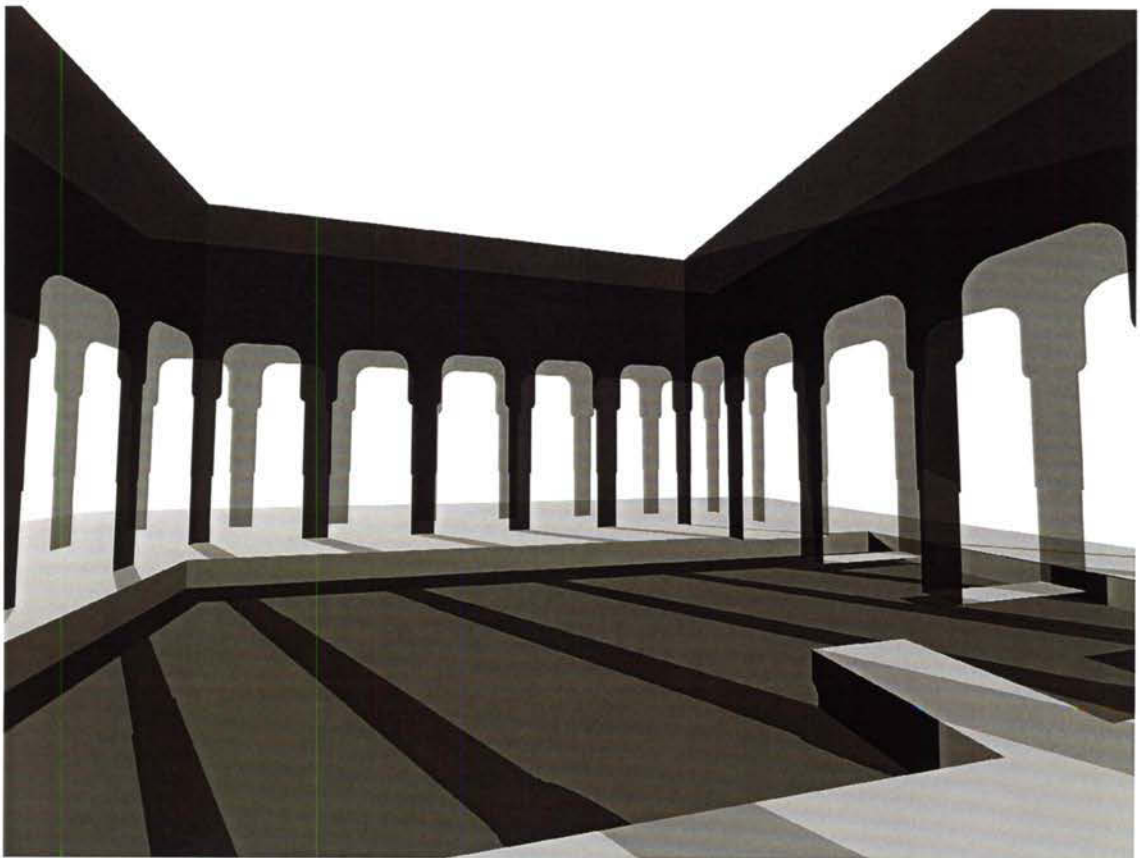
Gallery plan (dark grey) + cloister plan (light grey)



Chiostro
(cloister)
2007, lambda print, cm 90x120
Courtesy Piac, Ragusa



Chiostro
(cloister)
2007, lambda print, cm 90x120
Courtesy Piac, Ragusa





È una questione di santità

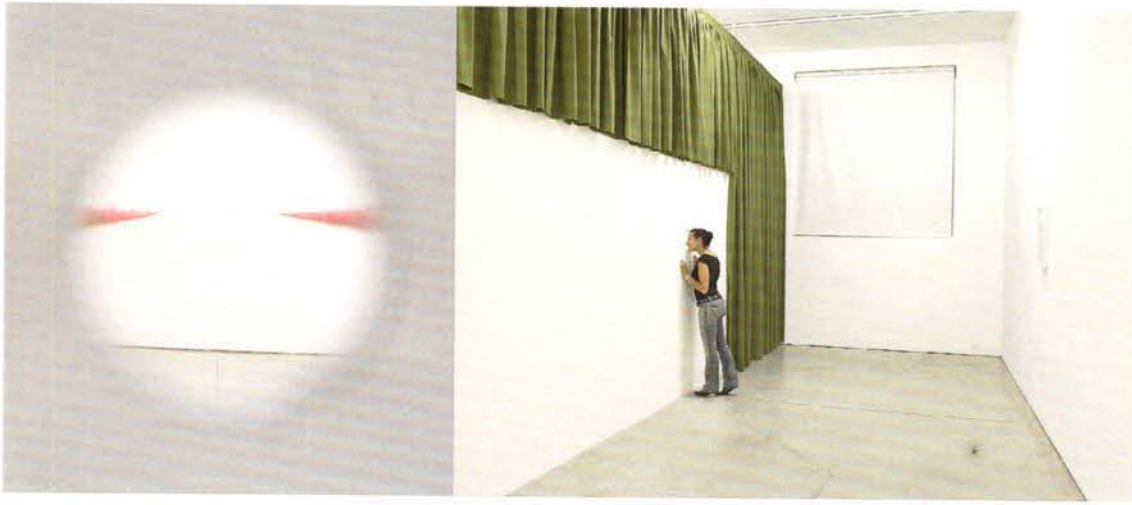
(It's a question of sanctity)

2007, wood, plaster, steel, drawings, fitted carpet
cm 320x320x230



È una questione di santità
(It's a question of sanctity)
2007, wood, plaster, steel, drawings, fitted carpet
cm 320x320x230

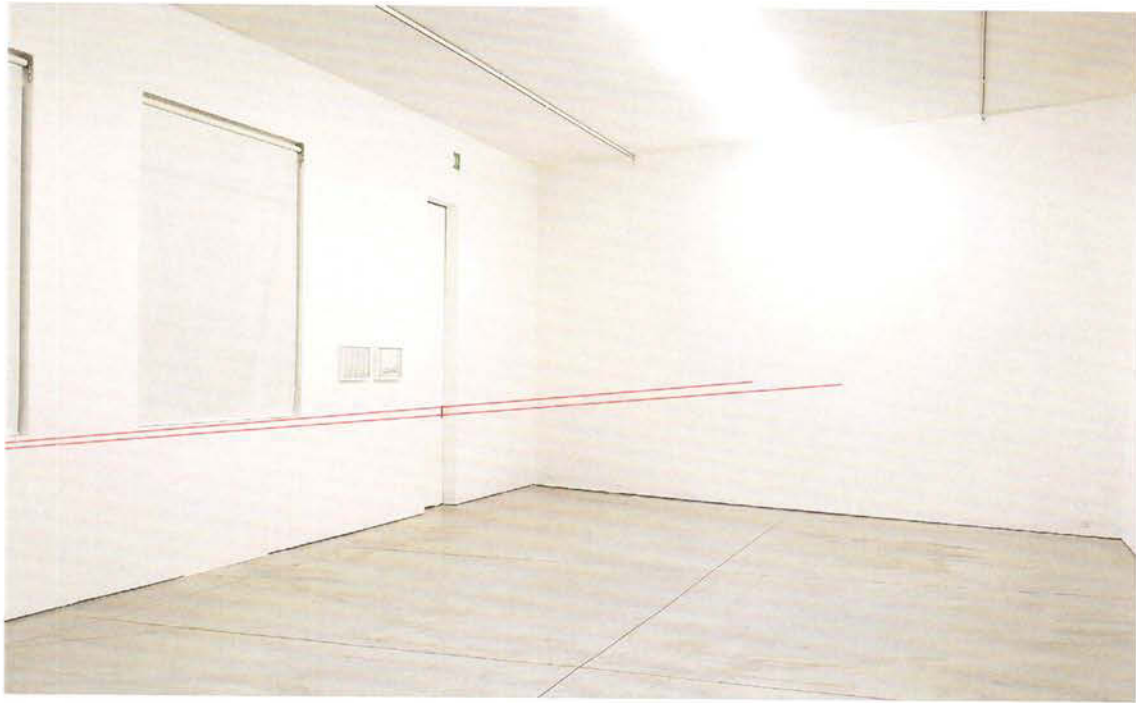




Diciannove novantasei
(nineteen ninety-six)
2006, installation + detail
Courtesy Viafarini, Milan

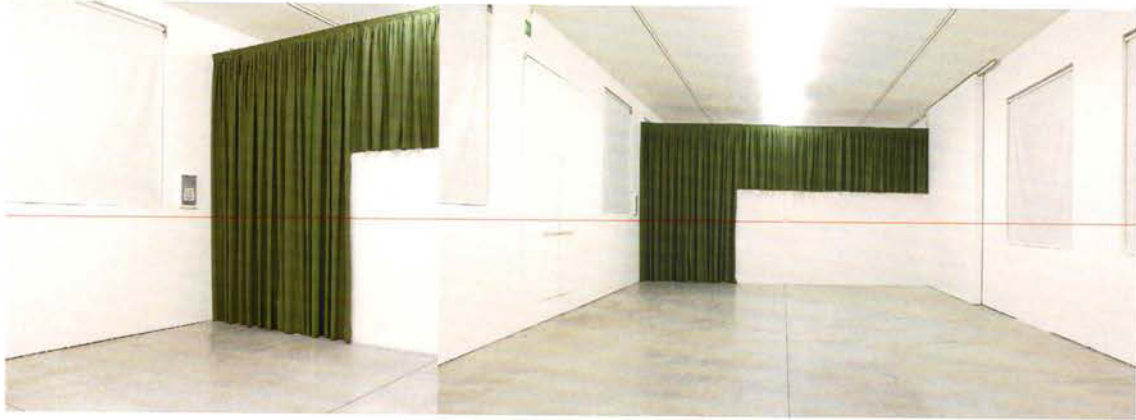


Gino sinistro in versione monoculare
2006, drawing on paper 30x48 cm
Courtesy Viafarini, Milan

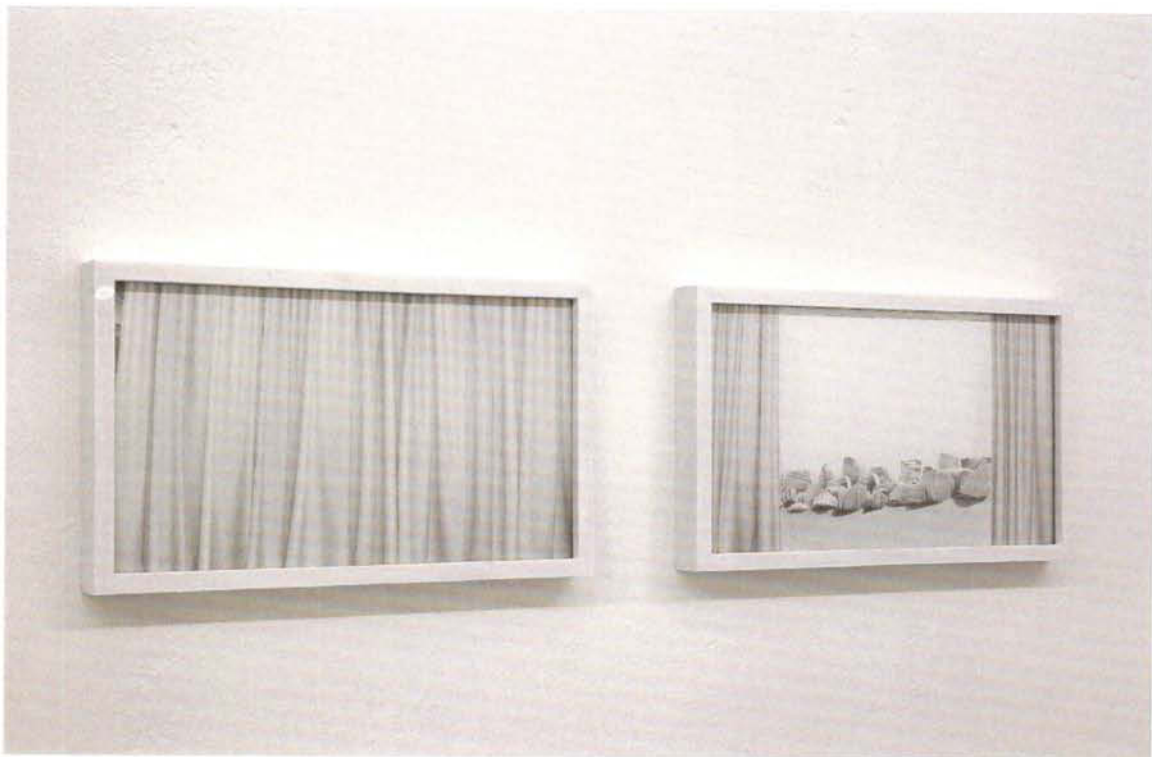


Two red lines converge in one point, but seen from that point they look perfectly parallel. Physical reality and vision do not coincide. Nineteen ninety-six visualizes a section of infinite.





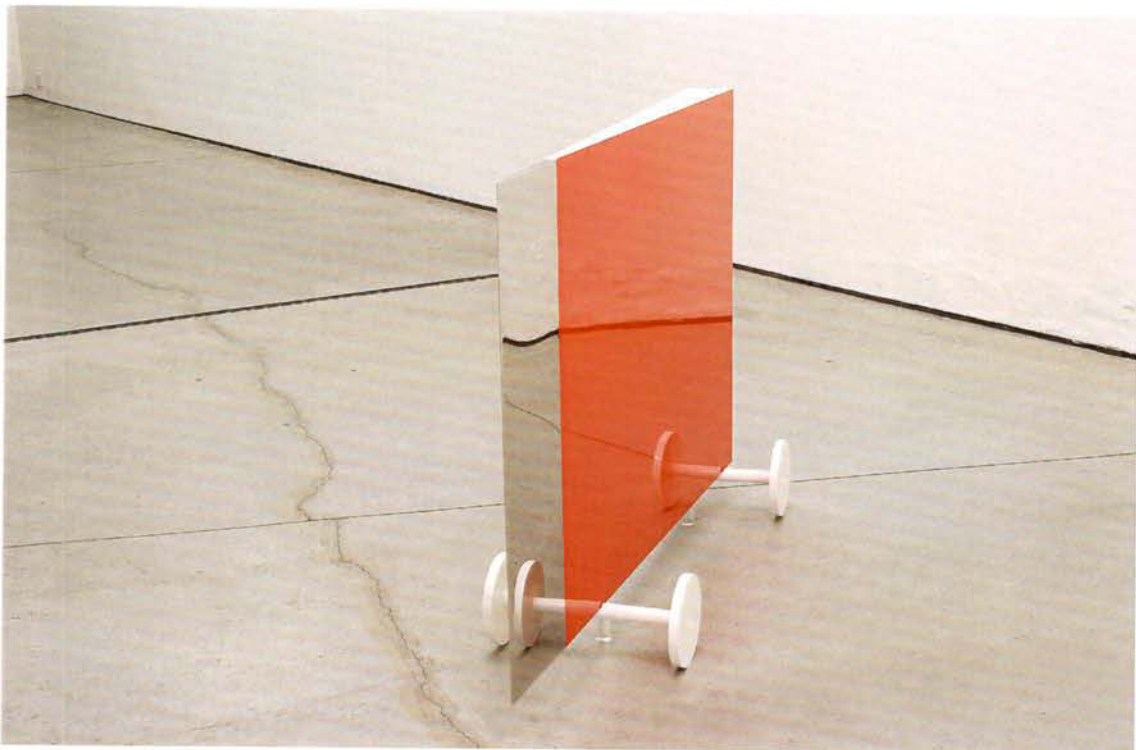
Diciannove novantasei
(*nineteen ninetysix*)
2006, installation
Courtesy Viafarini, Milan



Paesaggio acromo
(*achrome landscape*)
2006, drawing on paper cm 31x55 cad
Courtesy Viafarini, Milan



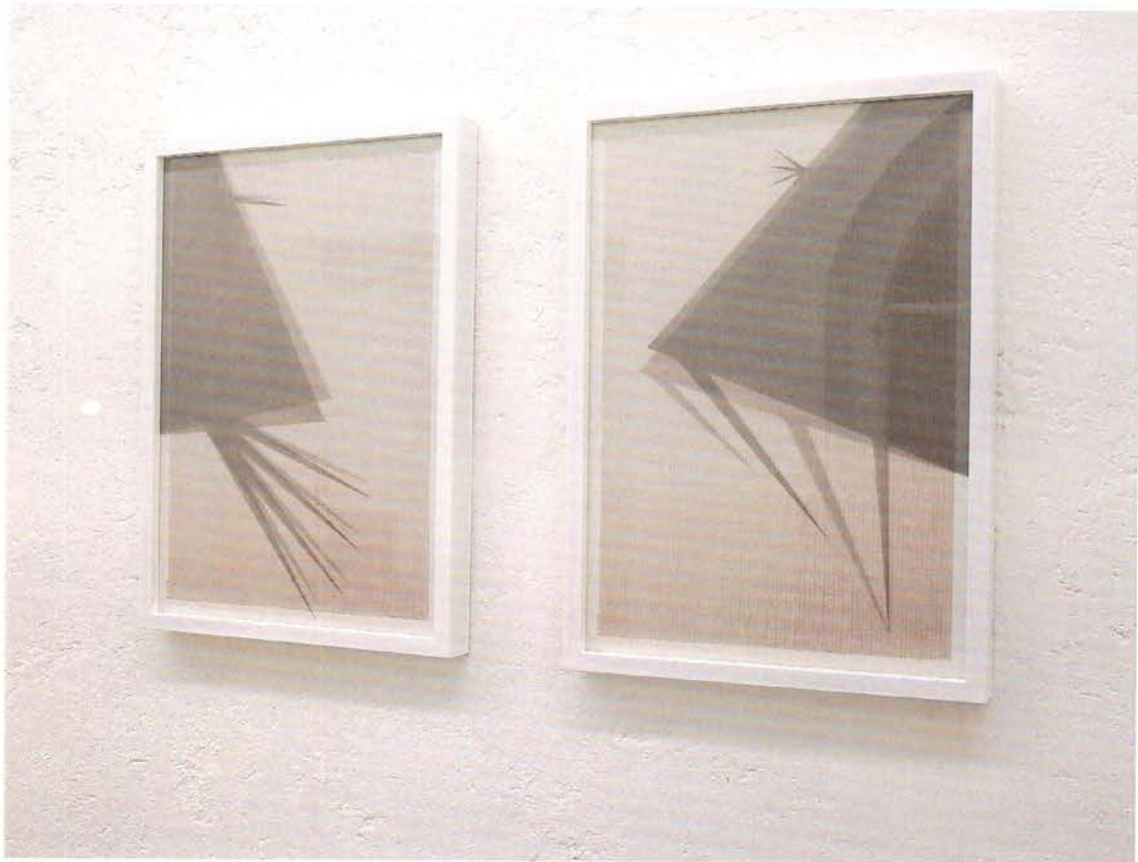
Nineteen ninety-six angle becomes a unit of measurement to build sculptures and paint pictures.



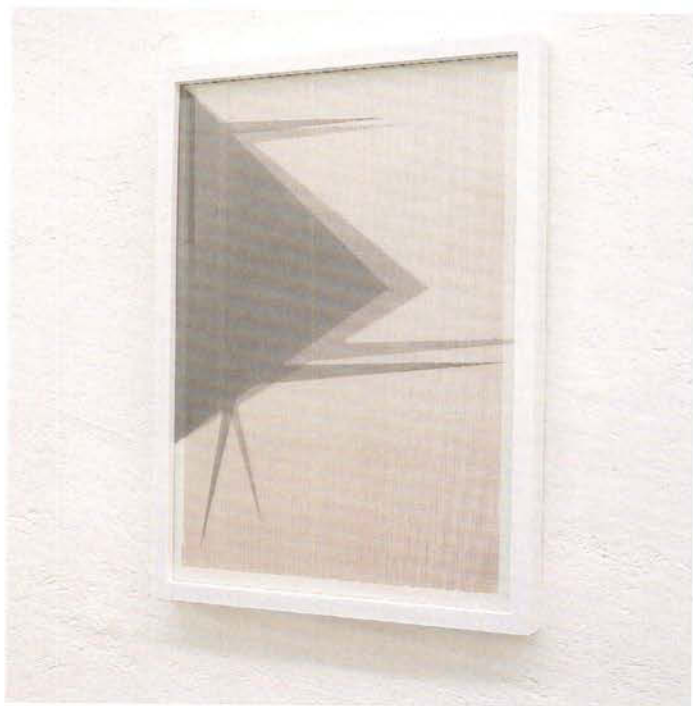
Un metro di diciannove novantasei
2006, plexiglass and steel 114x78x31 cm
Courtesy Viafarini, Milan



Vorrei fare la ballerina o la carta da parati
(I want to be a ballerina or wallpaper)
2006, drawing on translucent paper 60x42 cm
Courtesy Viafarini, Milan



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SERGIO BREVIARIO

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Lives and works in Milan

Solo exhibitions:

- 2008. *E' ospite solo verso sera*, Fabio Tiboni arte contemporanea, Bologna.
- 2007. *P.E.P.E.*, Piac, Ragusa.
- 2006. *Diciannove novantasei: mi edifico e ti guardo*, Viafarini, Milan.

Group exhibitions:

- 2008. *Bourgeois plaisir*, Miart 2008, Milan.
- 2007. *In attesa di giudizio*, Miart 2007, Milan.
- 2006. *La torta della sposa*, Manuela Klerkx, Milan.
- 2006. *Video.it 7*, Palazzo dei Giureconsulti, Milan.
- 2006. *Sperequazione: il riflesso perplesso*, neon>fdb, Milan.
- 2005. *Video.it 7*, Circolo degli artisti, Turin.
- 2005. *THIN LINE: THE EXHIBITION, THE MOVIE!!*, VUB Brussels.
- 2005. *No location relocation*, Galleria comunale, Castel San Pietro Terme.
- 2005. *Thin line 4*, Viafarini, Milan.
- 2004. *Showcase*, Artopia, Milan.
- 2004. *Chance*, T293 arte contemporanea, Naples.
- 2003. *Tracce di un seminario*, Viafarini, Milan.
- 2002. *In extremis*, Fondazione Ratti, Como.