

## CONRAD SHAWCROSS

### *In The Shadows Lie Eternity*

Inaugurazione: giovedì 22 giugno ore 18-20

Fino al 7 ottobre 2023

Dal mercoledì al sabato ore 11-13 | 15-19

The Tucci Russo Gallery is holding a solo exhibition of works by the artist Conrad Shawcross in their Turin Chambres d'Art space.

The show brings together some of Conrad's most recent investigations into light, geometry, and perception. It contains two mechanical sculptures which represent the latest in his series of *Patterns of Absence* and *Slow Arc Inside a Cube* works. These dynamic works are countered by a recent new departure into glass called *Spindle*, a new iteration of the *Paradigms* entitled *Paradigm Vex - Slender (Structural)* and finally a set of three editioned prints, titled *Study for the Patterns of Absence*.

In the first gallery, the *Patterns of Absence* (its back panel a red spectrum) is hung and, at 2m, it is the largest of these wall-based light sculptures. These pieces are composed of two coloured, perforated disks moving in counter-rotation to one another, patterning light through the complex interference of holes. Shawcross has also created a series of print studies, on display here, which are the studies leading up to the main work.

On a table in the first gallery a *Spindle* sits, which is spun by hand from molten glass, casting enigmatic shadows. In their flatness these *Spindles* are akin to solar and galactic systems which, similarly, due to the laws of angular momentum, tend to flatness over time. While the spun disk can be seen as our planetary envelope, full of chance aberrations, the arrowed spindle itself breaks through this, conveying the extreme velocity of our sun's journey through the galaxy. The sharpness comes as an interruption and reminder of the wonder and terror of space and its forces.

In the second space a *Paradigm* stands. Built of a stack of growing tetrahedrons, the artist explains that the sculpture "is a beacon for progress and endeavour but contains fallibility and should serve as a constant reminder of the precariousness of knowledge. The writing of the scientific philosopher Thomas Kuhn inspired the title of the work as he described in his book, 'The Structure of Scientific Revolutions', that in order for ideas to progress old paradigms need to be toppled by new ones."

In the third space Shawcross' *Slow Arc Inside a Cube XV* hangs. This series took as its initial inspiration the ground-breaking work of the late British chemist Dorothy Hodgkins who described modelling her discovery of pig insulin as "like trying to work out the structure of a tree, by seeing only seeing its shadow." The viewer of *Slow Arc* is placed in a position of pure philosophical objectivity, able to see both the shadows and the platonic machine that created them; leaving the viewer with the question as to whether you would ever be able to deduce the cage and mechanism from its shadow.

*In The Shadows Lie Eternity* is Conrad Shawcross' third solo show with Tucci Russo Gallery, after *Stacks, Folds and Interference* in 2016, *Dumbbell* in 2008 and his participation in the group exhibition *S.N.O.W. – Sculpture in Non-Objective Way* in 2005 in the venue of Torre Pellice.

In 2013 the artist was elected as a Royal Academician and to date he is the youngest member of the prestigious Royal Academy of Arts, London.

Conrad Shawcross (London, UK, 1977) lives and works in London. He has completed numerous monumental public commissions across the world, including *Paradigm* (2016) outside the Francis Crick Institute in London; *The Optic Cloak* (2016) in Greenwich, UK; *Exploded Paradigm* (2018) inside the atrium of the Comcast Technology Center in Philadelphia, USA; *Schism* (2020) at Château La Coste in Provence, France; the 4.5-metre tall *Enwrought Light Fracture* in honour of the poet W.B. Yeats in Chiswick, London, (2022); and the yet to be installed *Manifold 5:4* (2023) at the future Liverpool Street Entrance to the Elizabeth Line. He has exhibited at institutions across the world, including: Palais de Tokyo, Paris, France; Mori Art Museum, Tokyo, Japan; the Museum of Old and New Art, Tasmania; Wadsworth Atheneum, Connecticut, USA; the National Gallery, London, UK; ARTMIA, Beijing, China; Château La Coste, Provence, France.