

NICOLAS PELZER, TAL REGEV
'WITHIN OUR SHAPES'
Curated by Domenico de Chirico
Tempesta Gallery, Milan

Since time immemorial, the concept of form has retained an inherent aspect of liminal space, a place that is incorporeal and impartial, composed of transitions, metamorphoses, and junctions, whether real or sophisticated, wavering between organic and inorganic. Indeed, according to Kantian thought, as elaborated in the philosophical treatise "Critique of Pure Reason," form is itself a perimeter in flux and always malleable; it is also "that by which the manifold of appearance can be ordered" according to the pure a priori forms of space and time. Thus, it constitutes a universal function of spatio-temporal ordering of objects of experience and not merely a constituent element of the object. In fact, the establishment of form is concurrent with the birth of an element that is not reduced to it, as it is the result of a longer process, a prior existence that bestows the form itself.

In the era in which we live, as theorized by Guy Debord in his 1967 essay "The Society of the Spectacle," where "all of life in societies dominated by modern production conditions presents itself as an immense accumulation of spectacles," the end is nothing, and development is everything. Here, the sense of heightened survival increasingly takes on a fluid yet qualitatively static character within an organization that does not inflict wounds on bodies because it does not incite the sentient. Thus, intentionally moving towards the most hidden recesses of the unknown, yet simultaneously manifesting an eloquent but elusive form, the surrounding space and the space occupied by the artwork acquire a dual vibration, here rendered bifurcated by a considerable study, on the one hand, of articulated three-dimensionality and, on the other, of ethereal two-dimensionality.

The result is the natural reversal of the path from the abrasive material consistency to the evanescent softness of the pictorial gesture, mutually delicate and abyssal, light and arduous. Far beyond the concept of defined form, the game becomes a dance, the line of demarcation wavers between vaporousness and physicality, between the effluvium of the subliminal and the mockery of revelation, in search of a perennial dialogue about space and within space that can enunciate but never fully consummate.

And so this unprecedented exhibition chapter, titled 'WITHIN OUR SHAPES,' emerges. On one side, the multimedia corpus of works by Nicolas Pelzer dominates, presented here in the form of sculptural installations, generally centered on technology and the consequent side effects that bow down to the current value system of the physical and real world.

Generating personal aesthetic codes that navigate between experimentation and truthfulness, nostalgia and disenchantment, universalism and hybridization, Pelzer is particularly interested in the evolution of human tools and believes that understanding the historical detachment of futuristic technology from the organic body will allow us to approach a surprising future path. In this sense, his work, through simple forms that, in the words of Oscar Wilde, "are the last refuge of a complex spirit," and, as Denis Diderot said, "[...] the aim of our labors must be to extend the boundaries of enlightened places, or to multiply centers of light on the ground. One task is the genius's creation, the other the insight's perfection," carefully reflects first on how the physical environment perpetually dematerializes and then on how the notion of objecthood progresses undisturbed;

on the other side, the paintings of Tal Regev hover, gently whispering about the human figure, creating luminous and yet imperceptibly ethereal expanses, where hinted bodies and objects seem to float in mysterious territories, seeking a light that might guide them. Driven by a highly personal creative impulse, composed of prosperity and calamity, joys and traumas, triumphs and darkness, personal experiences, and universal issues, Regev places at the center of her practice the analysis of the tension between what continuously burns within us and what only seemingly emerges in relation to others. For this reason, in the subtle delicacy of her paintings, she often prefers to capture a sense or dynamic rather than demonstrate it. Between silent apneas and luminous explosions, sometimes thunderous, other times pale, her paintings present themselves as clearly stratified so as to preserve that extraordinary energy that distinguishes them. And so, what lies beneath the surface has a decisive impact on what comes after, like the silent grasp of a tension fortuitously shared.