

GALERIE NATHALIE OBADIA

BRUSSELS

MICHAEL DELUCIA

La Pomme de Terre du Ciel

6 November 2014 - 17 January 2015

Rue Charles Decoster 8 - Brussels 1050



Exhibition view, Michael DeLucia's studio, October, 2014, Brooklyn, New York (USA)

The Galerie Nathalie Obadia Bruxelles is pleased to present the fourth solo exhibition by Michael DeLucia in Europe since their first collaboration in 2008.

The twenty or so works on show represent the latest artistic research by this young American artist. They supplant the daily objects that were the theme of his last exhibition to explore new forms derived from nature and a new laminated industrial material, Formica.

The only characteristic they have in common is the artist's creative process. Using a computer, Michael DeLucia develops a design which he subsequently processes using a 3D modelling program. The resulting forms are printed in high definition on plywood panels, then engraved using a mechanical arm. The engraving, which is both digital and mechanical, gouges out the image of the motif and renders it in the natural colour of the wood veneered with a sheet of laminate that imitates coloured stones.

Two new motifs, those of clouds and rocks, allow DeLucia to take his research into the informal further. Once they have been processed by the modelling program, the clouds and rock, which are complete opposites in their natural state (water/rock), become astonishingly similar in their digital state. This transformation is a source of confusion and importunes the viewer visually, physically and mentally. Under the aegis of the phenomenological, this three-faceted experience has its roots in the New Sculpture of English tradition, which, from Henry Moore to Tony Cragg, invented a new plastic language that is primarily sensorial. Following this common thread, DeLucia – the “first sculptor of virtuality” in the words of Pierre Sterckx – continually investigates the tenuous boundary between the material and the virtual, between the physical object and its digital form. It is an intuitive exploration that DeLucia likens to Plato's Allegory of the Cave, a metaphor of the perceptible world in which man believes he can know truth through his senses. For the Greek philosopher it was an illusive quest, for the American visual artist it is a simulation of reality.

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Michael DeLucia uses trompe-l'œil to exalt his works. Their untreated plywood support – a reference to Arte Povera which also employed humble materials – is enhanced by the laminate sheet coloured to imitate marble, granite, agate or petrified wood. The polychromy introduces a supplementary measure of abstraction that draws the viewer to reconstruct the motif mentally and subjects him to an additional experience of the form, which tends to extend beyond the structural limits of the sculpture or panel of wood.

The combination of the use of laminate – like the Formica used by Richard Artschwager (1923–2013) as from the 1960s – with the intentional confusion of our perception of everyday objects (desk chairs, lamps, car tyres) establishes a historic link with Pop Art. A second association is apparent with the minimal art of Sol Lewitt and Donald Judd through the use of simple geometric forms like the circle, square and rectangle, the simple materiality of which affirms their transposition onto wood or Formica.

The carefully created effect on forms directly inspired by nature, which Michael DeLucia has realized for the first time in his Brussels exhibition, offers the artist new directions that are both graphic and sensorial, which bring the viewer face to face with the tangible and virtual duality of the real world.

Michael DeLucia's monographic catalogue will be published in spring 2015 and will be immediately followed by the first solo exhibition devoted to his work by a museum, at the MCA (Museum of Contemporary Art) in Santa Barbara in summer 2015.

Michael DeLucia was born in Rochester, New York, in 1978. He lives and works in Brooklyn.

After studying art at the Rhodes Island School of Design in 2001, he took a further degree in sculpture at the Royal College of Art in London, graduating in 2004. Formerly an assistant of Jeff Koons, DeLucia produced sculptures that effect the metamorphosis of practical objects into poetic, humorous apparitions before initiating a series of works on wooden panels offer a representation in relief of compressed objects modelled on computer.

In 2008 Galerie Nathalie Obadia in Brussels gave Michael DeLucia his first solo exhibition. Since then his works have entered prestigious private collections and have been exhibited at CRAC Alsace, at the Sculpture Center in New York, at the MetroTech Center in Brooklyn and at the Museum of Contemporary Art in Detroit.

For further informations, please contact Constance Dumas

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**Galerie Nathalie Obadia
Brussels**

Michael DeLucia
La Pomme de Terre du Ciel
6 November 2014 - 17 January 2015
Opening on 6 November

Fabrice Hyber
5 February - 4 April 2015
Opening on 5 February

Joris Van de Moortel
23 April - 30 May 2015
Opening on 23 April

**Galerie Nathalie Obadia
Paris**
Cloître Saint-Merri

Laure Prouvost
This is the visit
18 September - 31 October 2014

Luc Delahaye
13 November - 17 January 2015
Opening on 13 November

Brenna Youngblood
31 January - 28 March 2015
Opening on 31 January

**Galerie Nathalie Obadia
Paris**
Bourg-Tibourg

Mickalene Thomas
Femme au Divan I
11 September - 28 October 2014

Guillaume Bresson
5 November - 24 December 2014
Opening on 5 November

Jessica Stockholder
22 January - 14 March 2015
Opening on 22 January