



terzo fronte

Capitolo (I), ~ Estetica capitalista:

Luca Grimaldi & Azzedine Saleck

Exhibition from June 11 to June 18, 2021

Opening on Friday and Sunday, March 11-12 2021 from 5-9pm

Performance: 5:30pm - 7pm - 8:30pm

Installation: Luca Grimaldi

Performance: Azzedine Saleck

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Instagram [@terzo fronte](https://www.instagram.com/terzo_fronte)

Terzo fronte is pleased to announce its first project in Roma.

Terzo Fronte is a curatorial program founded by Georgia René-Worms, artist, curator and writer, and Colin Ledoux, writer and director living in Rome. The program is divided in six chapters. Each one includes an installation, performances and texts, available digitally and printed with an original engraving in 50 copies.

Terzo Fronte is a living book. Its subject is art. The rules are the ones of literature. It is built as an editorial project, written collectively by chapter. Each chapter explores a political aspect of the life forms of our society.

Terzo Fronte is an active laboratory of exchange, connection and circulation between the Franco-Italian and international artistic scenes, exploring the ecosystems of storytelling and the functioning of contemporary art. Its program takes place in a private apartment located in San Lorenzo, Rome.

Each chapter is available digitally and printed in hard copy on demand. It is a reader that brings together original contributions, historical and contemporary texts that have fueled the conversations of the participants around each chapter. This construction aims to unveil the forms of life that generate the production of a project beyond its formal aspect.

Capitolo (I), ~ L'Estetica capitalista:

A shoe factory decides to produce round-toe shoes. All its equipment is therefore adapted with round shaped cookie cutters, which represents a significant economic investment. Therefore it will no longer be able to produce pointed-toe shoes until it recovers the cost of this transformation. Meanwhile, customers will only have access to round-toe shoes. This is the case for any kind of manufactured objects, from cars to faucets, throughout the plastics, steel, utility and decorative industries. Their shapes, materials and colors are determined by industrial constraints. Fortunately, these constraints will impact us, personally.

The aesthetics of our lives are conditioned by a set of signs that form a network of chromatic, material and architectural markers that are decisive for our daily lives. This aesthetic has a powerful influence on the conditions of our existence and the definition of our popular culture: it determines its framework, its standard.

One of the models of this standard is the show flat, an architectural and furniture showcase that offers a standardized vision, meant to embody an attractive and accessible life. It is not only the architectural structure that matters here, but all of the decorative environment and furniture installed in order to commercially encourage the purchase of an apartment. This valuation is defined by industrial standards. The issue of this standard is at the heart of this exhibition which offers an immersive installation, inspired by the show flats which symbolize existential models.

Based on this observation - the existence of formal injunctions that dominate and generate existential models in our lives, Luca Grimaldi (1985), American-Italian painter, will present in June 2021 the installation of a show flat. His oils represent public interiors, bathrooms, refrigerated display cases, blinds, clothing, balconies, magazine displays and other objects of daily life, motifs so common and so present in our environments that our eyes no longer notice them or at least does not value their aesthetics.

It represents the commercial world as it is expressed in its colors, its patterns, its architectural and decorative constructions, in an aesthetic that seems fortuitous, uncoordinated but dependent on universal common factors. It is a world where colors, materials and shapes are determined by economic rules, established by marketing habits, like the plastic expression of the capitalist world.

By revealing these standards, Luca Grimaldi allows us to take a look at what we do not see and which nevertheless surrounds us; looking at all the elements that form the aesthetic framework of our daily lives, the standard of an undergone aesthetic.

Luca Grimaldi (b. 1985) has lived and worked in different cities throughout the United States and Europe, acquiring over time a taste for repetitive, generic things found in multiple contexts. His work integrates traditional oil paint with other materials, sometimes venturing into hybrid situations half way between painting and sculpture, between generic and specific.

Azzedine Saleck (b. 1987) is a poet and an artist currently living in Paris. Of Mauritanian and American descent, raised in France, Azzedine Saleck captures the complexity of fragmented cultural influences at the intersection between language and form. His practice involves language-based sculptures, and the design of spaces that create intimacy and affective responses. Dislocating references (Litany, 2016), Saleck's recreation of fictional spaces and habitat (She said what he said was what she said, 2017) refer to and induce ritualistic behavior. These resulting situations capture and trigger transformational moments of awareness.

Next chapters

Capitolo (II), ~ Self-Willed Disappearance

Artist invited Maxime Bichon (FR, 1989)

Disappearance as a political act, refusing the injunction of visibility. Some artists experiences of invisibility allow us to rethink this injunction at a time when the social narration of the artist's presence is more exposed than ever.

Capitolo (III), ~ Abuse Of Art, Art Of Abuse

Artist invited Edgar Sarin (FR, 1989)

To get out of the mechanisms that force the artist to take the place assigned to him, he must rethink his workplace. There is no longer a studio or a gallery, but a political situation from which the artist produces.

Capitolo (IV), ~ Politics Of Experience

Artist invited (upcoming)

Our political environment is entirely conditioned by general narratives that oppose the blossoming of manifestations and expressions of personal experiences, which are in relation to reality. The Politics of Experience is concerned with the forms of narration that emerge from the margins and reveal a collective history.

Capitolo (V), ~ Out Of The Cities

Artist invited Gaia Vincensini (CH, 1992)

Young artists are leaving the cities for the countryside, experiencing new communities based on their encounters with rural people and new migrants, producing the seeds of a contemporary society that intersect personal histories and cultures.

Capitolo (VI), ~ Artwork Without Artist

Artist invited (upcoming)

Authenticity is a notion that comes from the Greek and designates a person who is master of oneself or a thing that is in itself incontestable. The authentic work goes beyond its materiality. It has a history, a memory that transcends its plasticity. It contains the context of its origin which embodies not only the artist, but his whole community.