BEERS
LONDON

Leonardo Ulian

Real Reality
6th October - 11th November 2017

* Please note all prices are exclusive of VAT

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For his second solo show with Beers London, Italian artist Leonardo Ulian presents Real Reality, a series of new works that explore the relationship the young, London-based artist places between his own art, and overarching ideas like reality, technology, and human perception.

The title is based on a dream Ulian experienced in which a technologically advanced universe was consciously (and subjectively) constructed. With the rise of artificial intelligence, virtual reality, and the ubiquity of 'the simulacra' made famous by theorist Jean Baudrillard in the 1960s, questions that once seemed reserved for science-fiction are - in fact - beginning to dictate our sense of reality. In fact, Ulian states that "virtuality" is more real then the "reality" because everything in it is consciously decided, while the perception of the "reality" is effected by many factors such as personal believes, traditions and preconceptions.

Ulian's newest work displays a desire to represent that which is hidden from the literal meaning attributed to objects or to identify the world around us. The result is a new visionary representation, a daydreaming fantasy made by the connection of geometric forms and the hidden syntax of the archetypes, that are the bases of the imaginary and dreamlike word of the artist.

For him, this "realness of reality" is a contrived territory represented through visual metaphor. His landscape is one viewed from above, where the macrocosmic becomes microcosmic, and is herein reduced to a symbolic vista of copper wires, colour-field gradient 'windows', electric cables like streams viewed from space, and various other 'landmarks' made of unknown components, electrodes, even sand and found objects. As viewers, we maintain the omniscient view of this harmony, where electronic and geometric chaos finds a sort of rhythmic, peaceful serenity. Recently, natural scientists have discovered that history, geography, and even human activity – whether viewed in thousands of years, or hourly - falls into patterns of predictable repetition and can be strategically charted out* in predictable courses.

In fact, the word "real" originates from the Latin "res", means 'material object', and this unexplainable but fascinating phenomena is precisely where Ulian has based his art: one that is both perceptible and imperceptible by our normal senses.

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LEONARDO ULIAN (b. 1974, Gorizia, Italy) has had solo-exhibitions including Sacred Space with Beers Contemporary, London (2013); Flames, Roses, and Wires, Shaft Gallery, London (2010), and Iperuranio, Kobo Art Space, Udine, Italy (2009). He also exhibited with Beers Contemporary at the London Art Fair (2013 & 2014). Selected group exhibitions include: Medley, Chicago Urban Art Society, Chicago, US (2013);Kinetic art fair, London (2013); Timewave Zero, Espacio Valverde, Madrid, Spain (2012), Motion 1, Syzygy Art Space, London (2012); Bow Art Open, Bermondsey Project Space, London (2012); Condensation, Immaginare il Tempo, Clauiano, Italy (2011); Umlaut, Hales Gallery, London (2009); Three by Three (IV), Yinka Shonibare Project Space at Sunbury House, London (2009). Ulian was also awarded the Owne Rowley Award in London (2009), as well as the Stamps of the XX Century (national prize) in Udine, Italy (2000). He has been collected by the fashion house Hermès of Paris International and Fidelity Worldwide Investments.
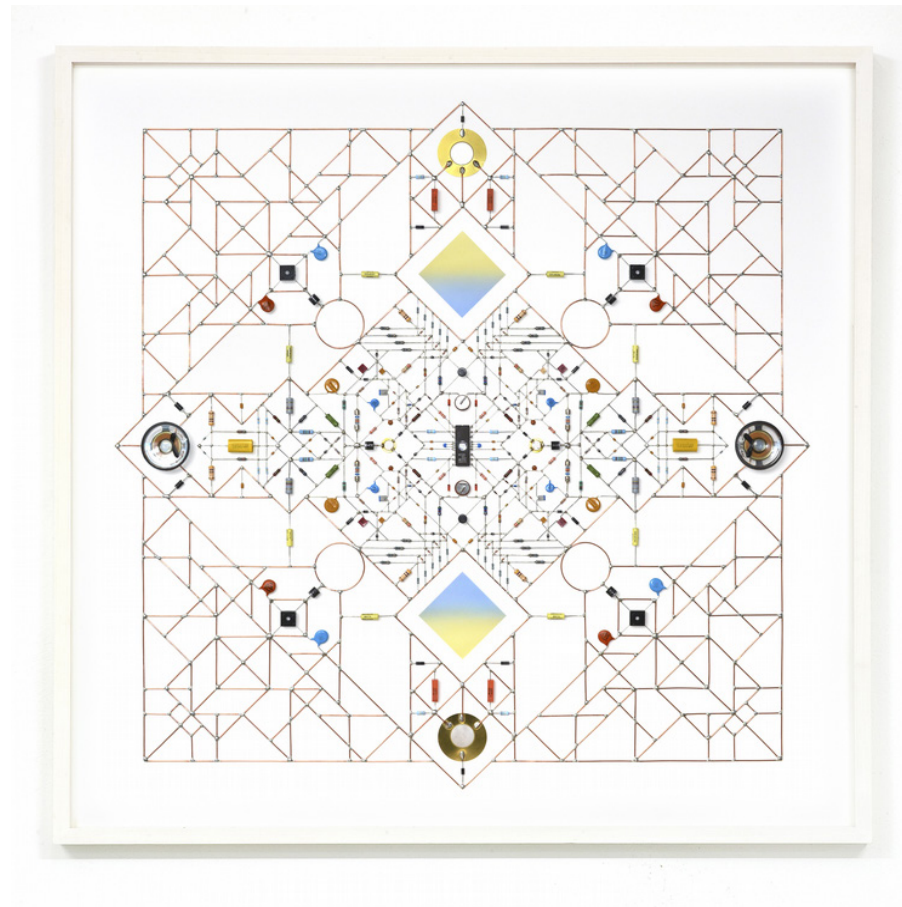
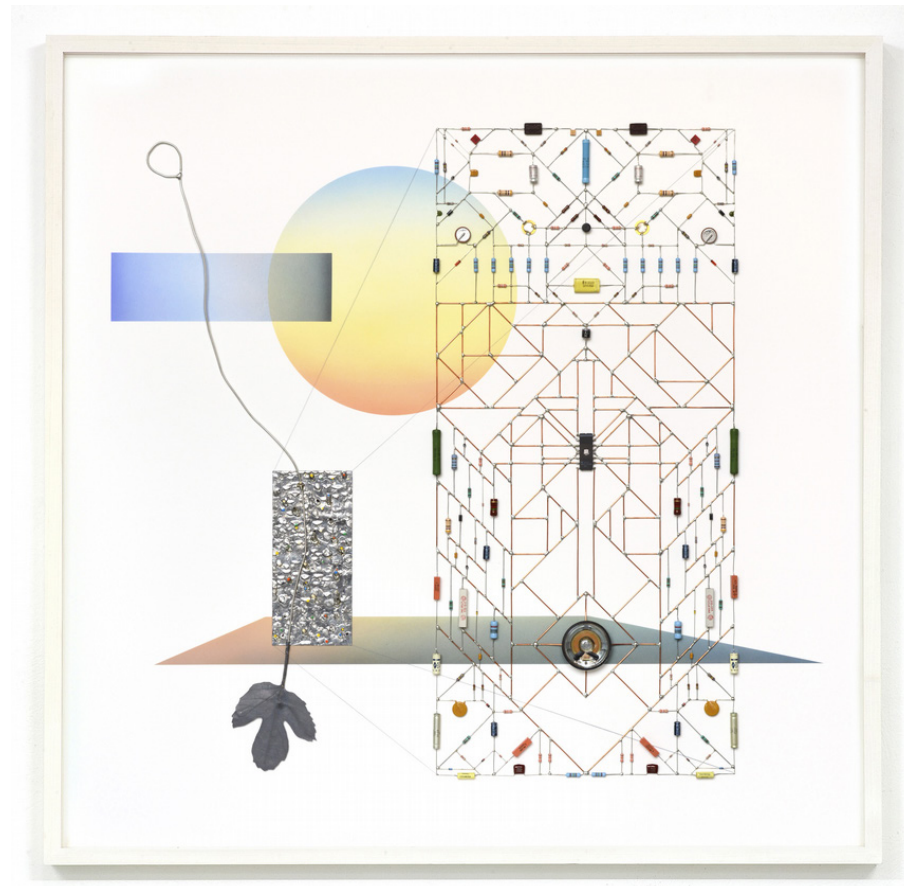'Technological Mandala 102' (Square Seal) (2017),
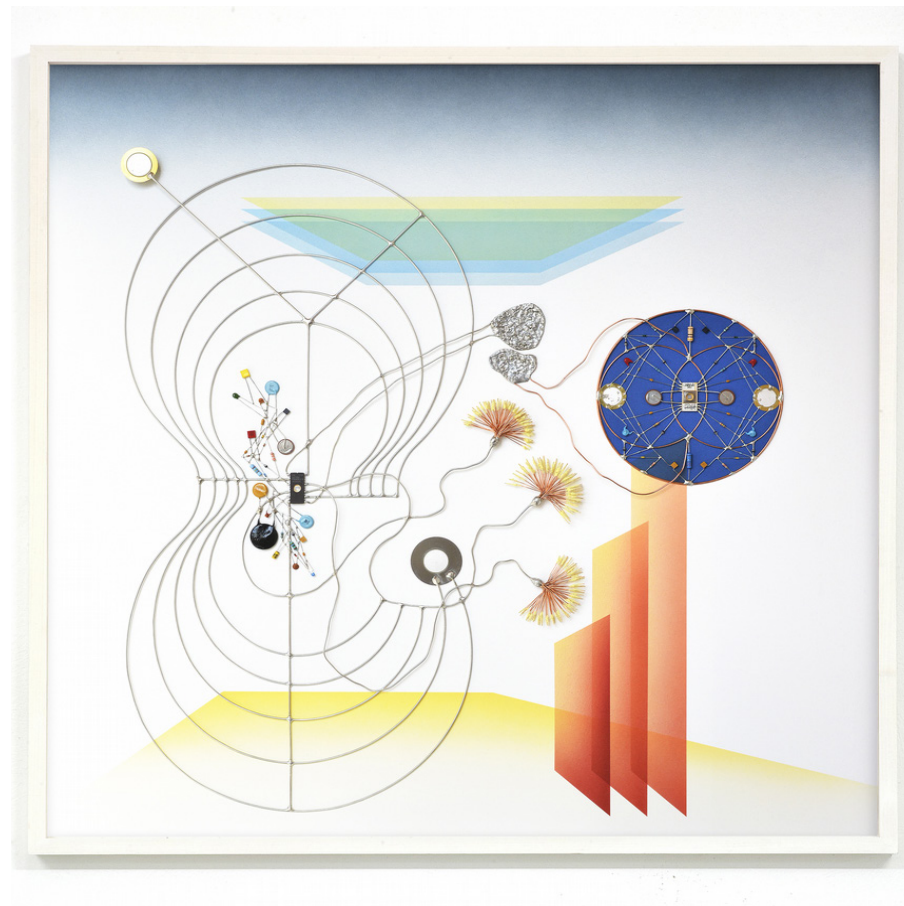Electronic Components, Copper Wire, Paper, Acrylic Paint, Wood Frame,
84x84cm
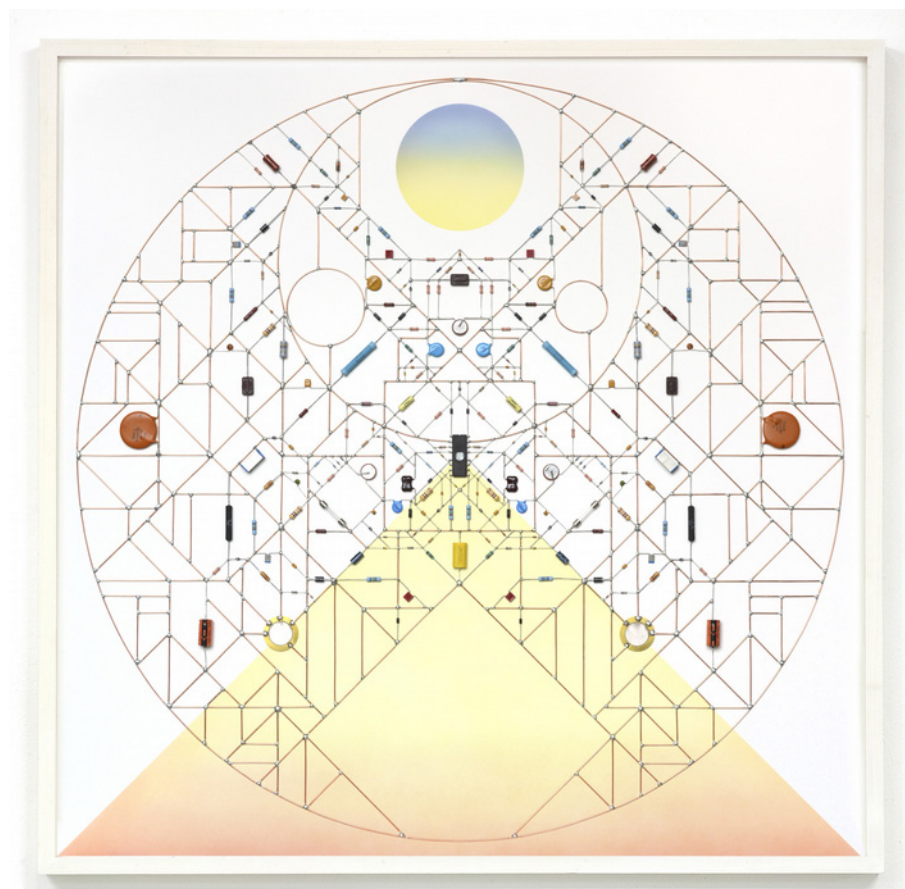
'Technological Mandala 105' (Mountain Solace) (2017),
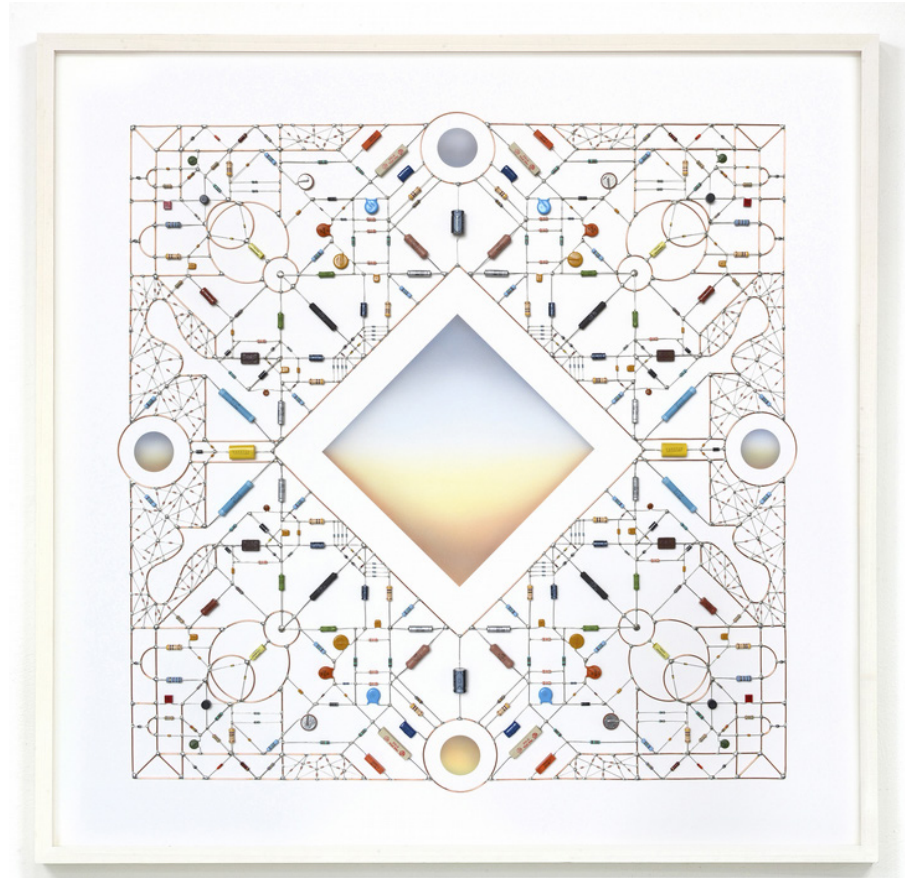Electronic Components, Copper Wire, Paper, Acrylic Paint, Wood Frame,
84x84cm
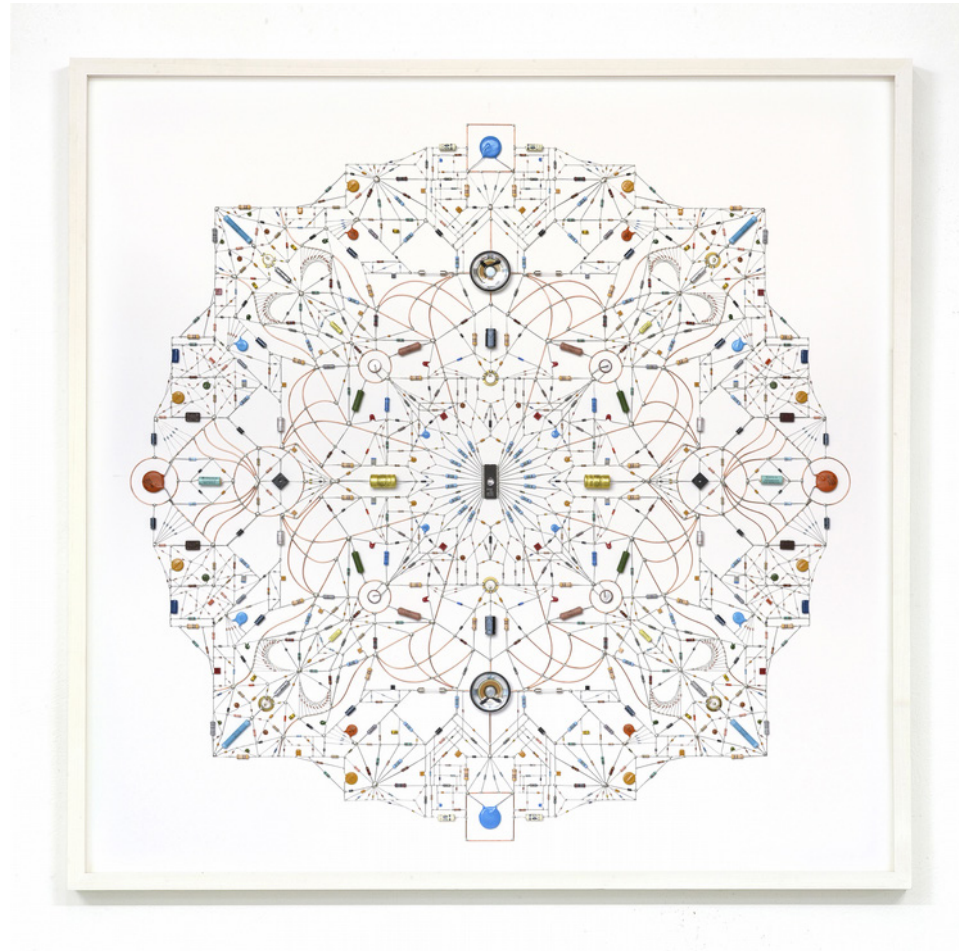
'Technological Mandala 108' (Projection) (2017),
Electronic Components, Copper Wire, Paper, Acrylic Paint, Wood Frame,
84x84cm

'Technological Mandala 117' (Space Chanelling) (2017),
Electronic Components, Copper Wire, Paper, Acrylic Paint, Wood Frame,
84x84cm

'Technological Mandala 103' (Threshold Screen) (2017),
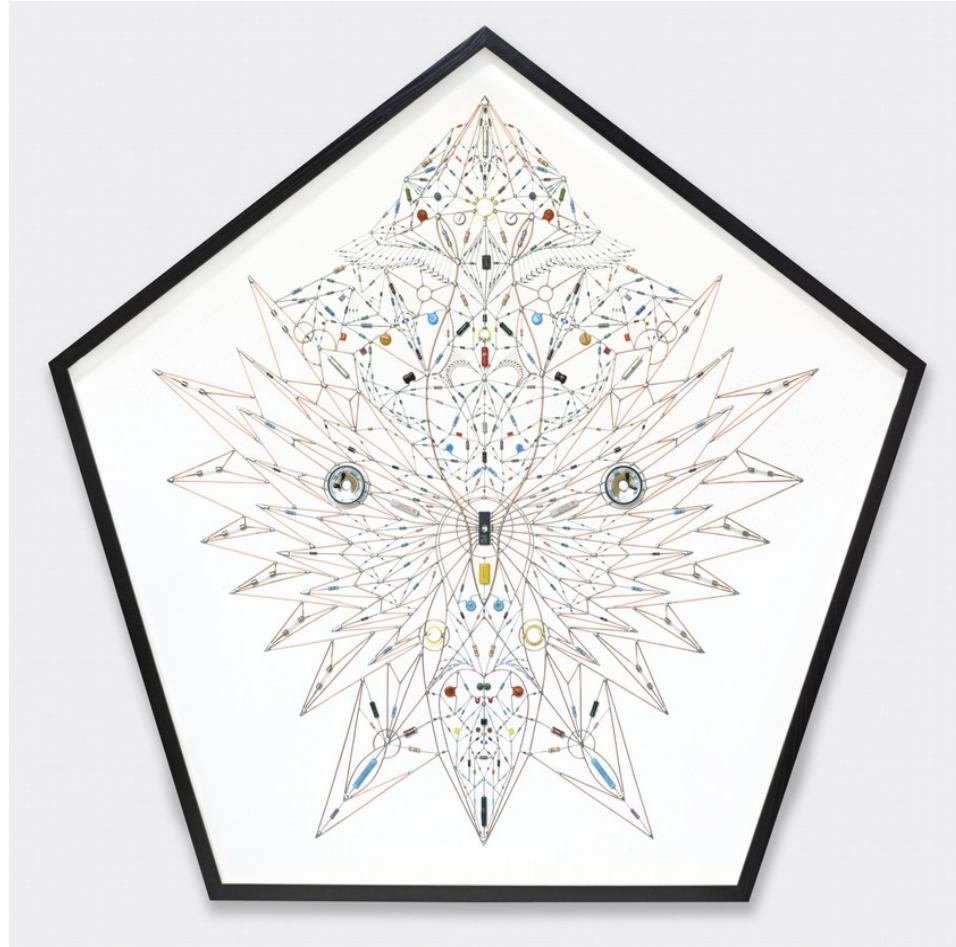Electronic Components, Copper Wire, Paper, Acrylic Paint, Wood Frame,
84x84cm

'Technological Mandala 116' (Transit Within Black Square) (2017),
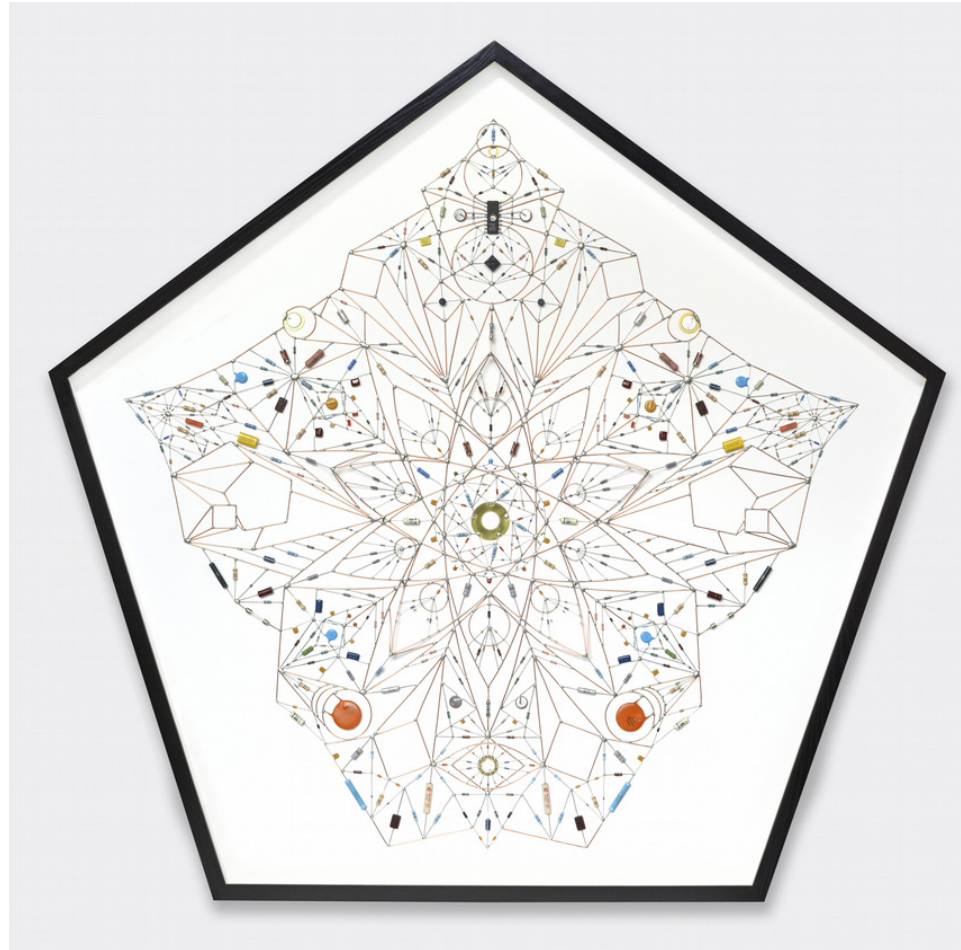Electronic Components, Copper Wire, Paper, Acrylic Paint, Wood Frame,
84x84cm

'Technological Mandala 115' (Chaos and Order) (2017),
Electronic Components, Copper Wire, Paper, Acrylic Paint, Wood Frame,
104x104cm

'Technological Mandala 99' (Nithaiah) (2017),
Electronic Components, Copper Wire, Paper, Acrylic Paint, Wood Frame,
112x118cm

'Technological Mandala 100' (Hekamiah) (2017),
Electronic Components, Copper Wire, Paper, Acrylic Paint, Wood Frame,
112x118cm

'Technological Mandala 118' (Revolution, Involution) (2017),
Electronic Components, Copper Wire, Perspex,
195x101cm

'Labor Intra 1001' (2017),
Copper Wire on Canvas,
120x80cm

'Technological Mandala 113' (Iperuranio's Islands) (2017),
Electronic Components, Copper Wire, Paper, Acrylic Paint, Wood Frame,
59x42cm
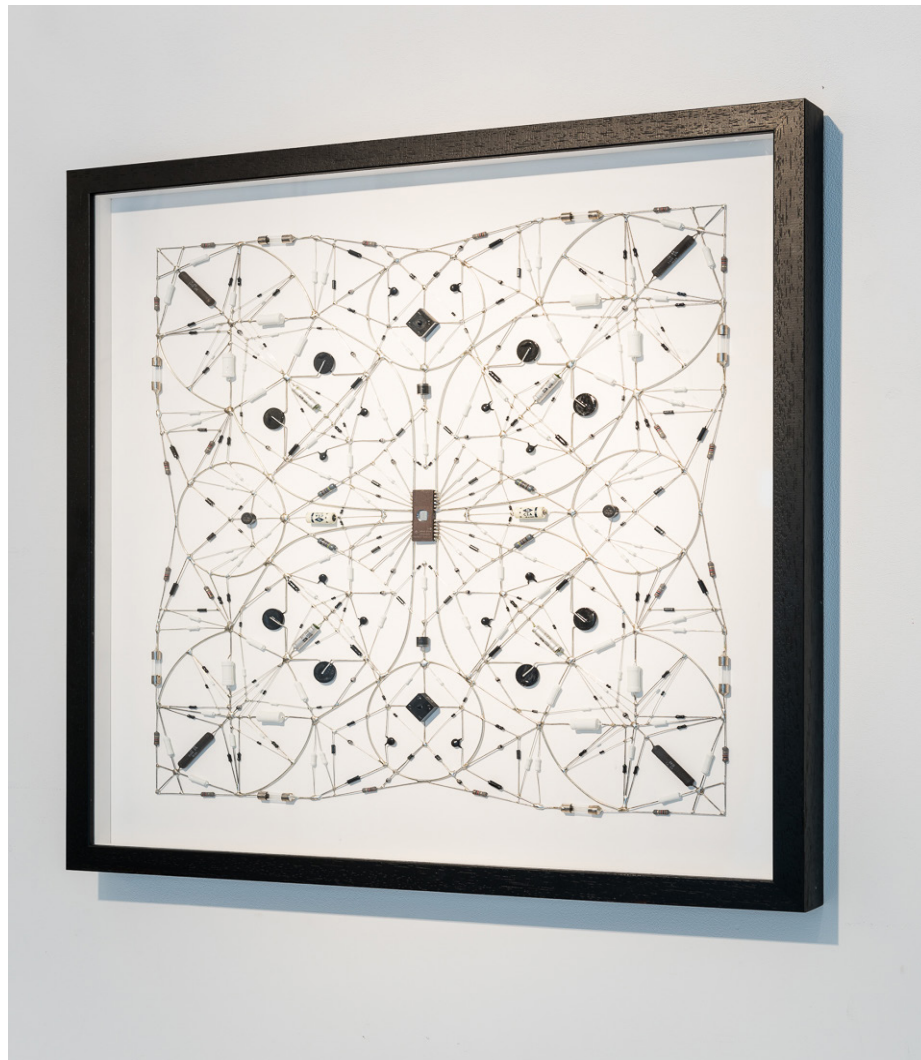
'Technological Mandala 97' (2016),
Electronic Components, Copper Wire, Paper, Wood Frame,
53x53cm

'Contrived Object 21' (Shape Shifting Reliquary) (2017),
Steel, Tennis Racket, Lead, Tin, Copper Wire, Electronic Components,
174x30x30cm

'Fireworks' (2017),
Copper Wire and Concrete on Steel Plinth
210x30x30cm

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'Waterfall' (2017),
Concrete and Mixed Media on Steel Plinth
165x30x30cm

'Shortcut Tree' (2017),
Steel, Lead, Tin
240x55x55cm