

# EDUARDO SECCI

## Press Release

**Michael Staniak**

**Eduardo Secci Milano (Via Zenale)**

**Dates | June 8 - September 24, 2022**

**Opening | Wednesday, June 8, 6:00 - 9:00 pm**

**Hours | Monday - Friday, 10:00 am - 1:30 pm / 2:30 - 7:00 pm**

**Eduardo Secci** is pleased to announce the opening of the solo show by **Michael Staniak on June 8, 2022** (from 6:00 to 9:00 pm) in the gallery spaces in **Milan** (Via Bernardino Zenale 3). The exhibition takes place **until September 24, 2022**.

The Australian artist's work is characterized by very physical technique, combined with imaging and modeling software. This combination of traditional and new media evokes frescoed cave walls, rock carvings, and ancient monuments, representing a homage to digital data collection, 3D image processing, and screen-based aesthetics.

Among the recent and never-before-seen paintings of the *BMP* series, realized using casting compounds, some are for the first time in the horizontal orientation. Staniak shifted his focus to the landscape as a subject matter while continuing his intense investigation of naturally occurring material. The choice of the landscape format and the application of textures make him more interested in the act of creating signs and in the constant search to capture them in materials similar to rock. Recognizing a continuity with the paintings of 2015, we observe in the *BMP* series the evolution of the palette and the introduction of other media, such as iron oxide, which years later moved away from digital UV imaging. Ironically, the omission of the digital process has further enhanced a screen-like aesthetic.

*OBJ* (monument) sculptures on display see Staniak's return to bronze working, modelling the starting material with 3D software. However, these new sculptural works of the series replace the cave subject with 3D scans of ancient relics, some of which have represented the reference point of cultural iconography for centuries. In addition, the artist intervenes digitally on the scans to differ from their original form and constitute a reinterpretation of the ancient monuments. In this way, he intends to highlight the malleability of intangible digital data and, at the same time, celebrate the permanence of cultural information carved from solid material. This tension is further explored by casting the final forms in bronze and painting them to reflect the aesthetics of the 3D CAD software.

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**Michael Staniak** (1982, Melbourne, Australia) lives and works in Melbourne. He obtained a BFA and MFA from the Victorian College of the Arts, Melbourne, and a BA in Digital Media Communications from the Middle Tennessee State University. His works have been exhibited at Arts and Cultural Centre of Newfoundland, Gander (2019); Hunted Projects, Edinburgh (2019); Homeostasis Lab Pavilion, Centro Cultural São Paulo, São Paulo (2017); Contemporary Art Museum St. Louis, Saint Louis (2015); The Moving Museum, Istanbul (2014); Kunsthalle Wien, Vienna (2014, 2015). In 2017, after his solo show, the Contemporary Art Museum St. Louis published the monograph titled “IMG\_” dedicated to his work.

## **Contact for press inquiries**

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