



Johannes Girardoni,
"Dripbox—Titanium
White," 2018,
beeswax, pigment
and wood,
42 x 48 x 9 in.
(107 x 122 x 23 cm).



Johannes Girardoni,
"Resonant—Red
Violet," 2018
resin, pigment,
virtual spectro-sonic
refrequencer,
51 x 51 x 3 1/2 in.
(130 x 130 x 9 cm),
Johannes Girardoni
Studio.



Johannes Girardoni,
"Metaspace V3,"
2013/2018,
aluminium, fiberglass,
resin, wood, LEDs,
and sensors with
spectro-sonic
refrequencer,
108 x 168 x 108 in
(274.3 x 426.7 x
274.3 cm).

LONDON

"Sensing Singularity" at Lévy Gorvy

Johannes Girardoni's "Sensing Singularity" at Lévy Gorvy in London is the first solo exhibition of the artist in the UK and it's on view through September 15. In this series, Girardoni has dedicated the last two decades of his practice to a complex and precise exploration of the limits of perception through material and light, the gallery says.

"Shifting between disciplines — sculpture, installation art, and photography — his work is concerned with creating new definitions of space through digital and analogue technology."

The artist said, "I concern myself with

a new reality: we are at a point in our culture where technology and human perception are about to merge — this is a sensory singularity."

The exhibition will feature three distinct bodies of work, including new sculptures and a monumental "Metaspace," which collectively explore the relationship between material and light. His latest interactive installations incorporate a third element: sound. It will demonstrate Girardoni's two decade-long engagement with perception, inviting visitors to experience new definitions of space, sound, and color through experiments with

analogue and digital media.

Girardoni (b.1967) is an American sculptor and installation artist best known for his investigations at the intersection of sculpture and painting, through which he explores the continuously shifting relationship between reality and image, according to the gallery. The works are often examinations of phenomenological processes, where a hollow or empty space — a tangible emptiness — turns out to be the actual center of the work.

More information: www.levygorvy.com

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