1. BIOGRAPHY

ADDO LODOVICO TRINCI (Pistoia 1956)

Addo Lodovico Trinci was born in 1956 in Pistoia, where he lives and works.

He prevailingly works outside the conventional circuits and intervenes with installations, some of which permanent, within inhabited or public spaces. In 1992 he participated to the IX edition of the Kassel Documenta, drawing the attention of the international scene.

In 1999 he took part in the review Extension, at the Domein di Sittard Museum in Holland. The same year he develops an installation with the Florentine artist Daniela De Lorenzo with which the exhibition space e/static of Turin is inaugurated.

In 2005 he participated in (In)Visibile (IN)Corporeo, curated by Pier Luigi Tazzi, MAN-Museo d’arte Contemporanea di Nuoro; in 2006 in Misure del tempo, edited by Giovanna Uzzani, Mac,n-Museo d’Arte Contemporanea e del Novecento, Monsummano Terme (PT).

In 2011 he took part to the collective Le luci di dentro, Erica Fiorentini Arte Contemporanea, Rome, curated by Ludovico Pratesi; Galleria Nicola Ricci, Carrara, curated by Nicola Davide Angerame, 2012; Oltre il giardino, Palazzo Fabroni, Pistoia, curated by Ludovico Pratesi, 2013; the solo show Addo Trinci. Fuori dal tempo, curated by Ludovico Pratesi, Erica Fiorentini Arte Contemporanea, Rome, 2013.

Among his recent exhibitions mention be made of the following: End/Lessness, Schusev State Architecture Museum, Moscow, 2016, curated by Adriana Polveroni; MAMM XI International month of photograpy in Moscow “Photobiennale 2016”; Fort/Da Resonance Intermittences of Photography, curated by Saretto Cincinelli and Cristiana Collu, Casa Masaccio Contemporary Art Center, 2018; “Abstract: Reality”, Saatchi Gallery London, curated by Presenza, Auction Collective, 2018.

 2.”Description of a research project specific to the context of London”

Nei primi anni 2000 ho ripreso a fotografare con macchine digitali, una delle mie foto ritrae la sala di meditazione di un centro Vipassana sotto la neve,”nell’ora dell’alba”: “Obolo”, Spread in Prato, curated by Pierluigi Tazzi, 2004.

Proprio queste ultime parole “nell’ora all’alba” potrebbero costituire l’inizio di un progetto su Londra, o piuttosto su alcuni particolari della città, fotografati al mattino “nell’ora dell’alba”.

Luoghi come l’interno e l’esterno della fondazione MEMMO, i suoi dintorni, e angoli particolari di Londra fotografati “nell’ora dell’alba”. E come in una sosta da questo viaggio, continuare a disegnare su carta abrasiva; materiale che vorrei trovare sul posto, se possibile diverso da quello che utilizzo di solito in Italia.

In the early 2000s I resumed photographing with digital cameras: one of my photos portrays the meditation room of a Vipassana center under the snow, at dawn time, "Obolo", presented at the exhibition Spread in Prato, curated by Pierluigi Tazzi, 2004 .

Just these last words "dawn" could be the beginning of a project about London, or rather about some details of the city, photographed in the morning "at dawn time".

Places such as the interior and exterior of the MEMMO foundation, its surroundings, and particular angles of London photographed during the dawn time. And as in a break by this journey, continue drawing on sand paper; material that I would like to find on the scene, different from what I usually use in Italy, if possible.

“BIOGRAFY”

Il mio lavoro si delinea principalmente attraverso due media: la foto e il disegno.

Le foto e i disegni hanno come supporto la “sand paper”.

Per la fotografia, la combinazione tra il soggetto dell’opera e la particolare natura del supporto, accentua la capacità di penetrare silenziosamente luoghi, oggetti apparentemente banali, per abitarli con occhio necessario a rilevarne l’essenza. E l’essenza è il vuoto che si apre da dentro, e l’opera lo avvolge, quasi lo rivestisse. Per quanto riguarda i disegni, vengono tracciati con carta copiativa (carbone) colorata e lapis. Confini, trame e orditi, segni dove si riflette ciò che, come una rivelazione, tende a stringere nodi per segnare il luogo raggiunto. Nodi che congiungono non tanto elementi diversi, quanto direzioni, tensioni e forza che ciascun elemento possiede.

Una sosta nel viaggio: nei colori del giorno/ Nei colori del giorno: una sosta nel viaggio

My work is mainly outlined by two media: photography and drawing.

 Photos and drawings are supported by the "sand paper".

As for photography, the combination between the subject of the work and the particular nature of the support, accentuates the ability to silently penetrate places, apparently trivial objects, to inhabit them with the necessary eye to detect their essence. And the essence is the void that opens from within, and the work envelops it, almost covering it. As far as the drawings are concerned, they are drawn with carbon paper and pencils. Borders, plots and warps, signs reflecting what tends to tighten knots to mark the place reached, like a revelation. Nodes that join not different elements, but directions, tensions and strength that each element possesses.

A stop in the journey: in the colors of the day/ In the colors of the day: a stop in the journey