



JUST TO START A DISCOURSE

MICHELANGELO CONSANI

MOHSEN BAGHERNEJAD MOGHANJOOGHI

Opening Saturday 3 May, **ieedificio57**, Via di Berignano 57, San Gimignano (Siena), Italy, from 12:00 PM to 8:00 PM.

From Sunday, 4 May 2025, until 31 July 2025, to arrange a viewing please contact: ieedificio57@gmail.com, mevannucci@gmail.com, +39 335 6745185, +39 328 6217610

ieedificio57 is a cultural platform founded in 2024 by artist Michelangelo Consani that intends to establish connections between the artist's own artistic practices and that of different personalities from the art world. Through this medium, Consani seeks to attain a better understanding of the sensibilities and planning processes of the hosted artist by way of forging a dialogue with nother artist towards whom he feels a sense of "sentimental affinity".

After the dialogue with the artist Loris Cecchini with the exhibition *Brainstorming*, the second event features Mohsen Baghernejad Moghanjooghi with **Just to Start a Discourse**. Through the expressive use of different languages, the works of this young Iranian artist open up to reflections on climate change, the indeterminacy of our perception of time, and beauty as a result of continuous cultural stratification.

Mohsen Baghernejad Moghanjooghi's project take place on the ground floor of the exhibition space, where he creates a site-specific brick installation entitled ***We'll See***.

"The bricks, composed of a missing part and a protruding part - a clear symbol of incompleteness and continuity - intertwine in a visual and structural relationship. The shape evokes the image of an archaic man, suggesting a connection to the past and the idea of something that is incomplete and constantly evolving. This element of symmetry and interlocking joins together horizontally, like a jigsaw puzzle, conveying an idea of unity, but it is vertically that it finds its balance, transforming into a wall," states the artist.

The wall created by this structure for Mohsen Baghernejad Moghanjooghi becomes an object of reflection: it is not only a physical construction but also a symbol of a process

that has neither beginning nor end. The engraved phrase, "We'll See," adds a dimension of reflection and openness, suggesting that the vision of a future without boundaries or limits is inevitable, just like the wall itself. The phrase is also meant to be an invitation to rethink the meaning of a journey that is, in itself, eternal. "This composition stands, in a broader view, as a reflection on the human condition, on the impossibility of reaching a definitive meaning or conclusion, but also on the importance of the journey, of the connection between what is and what could be. The wall that rises before us is, ultimately, a reminder that everything is in perpetual becoming," declares Baghernejad Moghanjooghi.

On the first floor of the building, we find **Michelangelo Consani's** project entitled ***Fukushima 50***, inspired by the 2020 film of the same name directed by Setsurō Wakamatsu. The film refers to the true story of a group of fifty employees who were forced to remain at the Fukushima Dai-ichi nuclear power plant to avert total destruction.

In this new project, Consani highlights the environmental issue as a political field, in which sustainability approaches become practices of daily resistance, while existing models remain anchored to unsustainable balances that are offspring of the Cold War and its logic. For the artist, Japan once again proves to be a prime case study in constructing future scenarios.

The exhibition opens with a monochrome on wood entitled *Silenzio Assordante* (2011), made with radioactive Nori seaweed recovered from Fukushima Bay after the accident at the TEPCO nuclear power plant. The monochrome consists of a texture of overlapping seaweed that creates a pattern similar to some of Frank Stella's works, with the substantial difference that Consani's work is not only minimalist but also conceals the devastating presence of nuclear energy.

A sizable half-sphere of wood and iron represents the nuclear-free part of planet Earth. On the hemisphere are piled fifty plaster fragments from early 20th century sculptures depicting parts of angels.

A certainly apocalyptic vision, with a strong visual impact, which is however lightened by the video projected on the wall of the last room: the sea of Fukushima "today." "A positive future is still possible," concludes Consani.

Galleria ME Vannucci collaborates in the programming of **ieedificio57**.

Mohsen Baghernejad Moghanjooghi (Teheran 1988).

He lives and works in Turin, where he attended the Albertina Academy of Fine Arts, where he graduated in 2020. He moved to Italy in 2011 after working for five years as an assistant in an architecture firm in his hometown. This experience, combined with his work as a building restorer at Studio Rava, introduced him to the use of building materials such as cement mortars, bricks,

and stone, and to a deeper understanding of their use in ancient civilizations, such as lime-based mortars. He also worked as a textile designer for a studio in Como until 2019. In 2017, together with nine other artists, he founded the independent collective Bastione: a space for exchange and research that promotes emerging contemporary artistic practices. Since 2025, he has transformed the D'io Bio project, born during a residency at *Una Boccata d'Arte* in Calabria, into a farm dedicated to researching and cultivating mushrooms. He has participated in solo and group exhibitions, as well as artistic residencies in Italy. Recent activities include: *Breathe and Change, Voga Art Project* (Bari, 2024); *D'io Bio* (A Breath of Art), *Santa Severina* (Crotone, 2023); *Summer Love, Welcome Home*, ME Vannucci Contemporary Art (Pistoia, 2023); *PerPIRUZ*, Bastione Association (Turin, 2022).

Michelangelo Consani (Livorno 1971).

Michelangelo Consani has exhibited in numerous private and public institutions in Italy and abroad from 1999 to-date. Some of these are: ArtKliazma (Moscow); MACRO (Rome); MAC VAL (Paris); Schunck (Heerlen); Cittadellarte Fondazione Pistoletto (Biella); Kunstraum München (Munich), Casino Luxembourg - Forum d'Art Contemporain (Luxembourg); Luigi Pecci Center for Contemporary Art (Prato); Darb 1718 Contemporary Art & Culture (Cairo); Frigoriferi Milanesi (Milan); Fondation Donwahi (Ivory Coast); Kunstenfestival Watou (Watou); PAV (Turin); Italian Cultural Institute (Tokyo); Kyoto Imperial Palace (Kyoto). Consani also participated in the 11th Architecture Biennale (Venice); the 1st Aichi Triennial (Nagoya); the 15th Dakar Biennial (Dakar); the 2nd Valencia Biennale (Spain); the 16th Rome Quadriennale (Italy); the 14th Carrara International Sculpture Biennale (Italy).

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