



MAGAZZINO

Namsal Siedlecki

Selected works 2012 - 2022

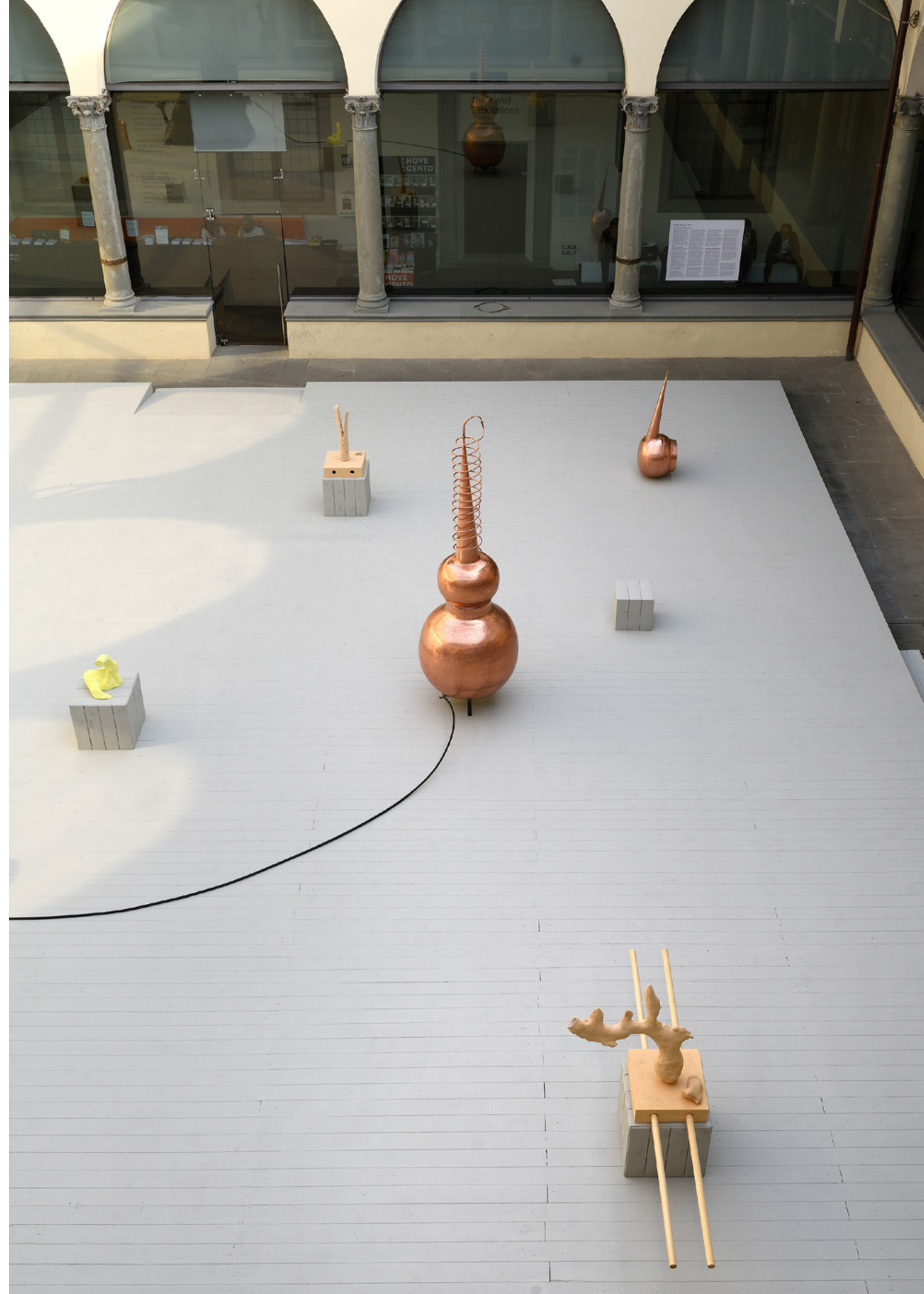
Endo

2023

Endo, or "èndo," from the Greek *ἐνδον*, is the first element of words used in scientific and especially medical contexts, meaning "inside" or "located within." Namsal Siedlecki's solo exhibition (1986, Greenfield, USA) is situated within what can be considered the belly of the Museo Novecento, the central space, once dedicated to reflection, reading, and meditation, around which the entire building unfolds. In this place, metaphorically interpreted as a stomach within which matter dissolves and transforms, creating energy, the artist displays several sculptures in close dialogue with each other, united in a single large installation.

Namsal Siedlecki's entire body of work explores the processual and transformative nature of materials. His works, which often combine craftsmanship with the latest technologies, are conceived almost always as evolving objects, never static, and in their perpetual redefinition, they pay homage to the infinite possibilities of form and an idea of art as living, pulsating matter. Endo is an original installation fueled by various inspirations ranging from alchemy to chemistry, from anatomy to medicine, from fascination with sterile machines to the plasticity of 20th-century masters and robotics.

Exposed within this welcoming body are four sculptural groups made with different materials and techniques that coexist and collaborate with each other. These are four 'stomachs' that, once set in motion, will act as a single body, ideally distilling segments of imagination.





Namsal Siedlecki

Endo

2023

View of the exhibition



Namsal Siedlecki

Nuovo vuoto

2022

Installation view at MAXXI - Maxxi Bulgari Prize 2022, Rome

Nuovo Vuoto (Errore naturale)

2022

Bardiglio marble, Swiss pine wood

190 x 50 x 50 cm

Nuovo Vuoto (New Void) invites the viewer in as a symbolic journey, in the transformation and gradual loss of a determined form through six different sculptures.

Starting by a three-dimensional scan of the cavity of a bronze sculpture purchased online, Siedlecki has casted it using plaster and used it to develop a progressive series of scans and re-shaping, all replicated by robotic technologies that are unable to faithfully copy the original; this inability is utterly stressed by the limits of the materials used. Each of the sculptures in wood, stoneware and polystyrene has been realized entirely by robots, without any intervention by the artist. Siedlecki witfully and thoroughly analyzes these dynamics of errors and transformations, repeating the same operation but each time changing its factors. The machine is somehow facing its inability to perform a "perfect" copy of a previous object.

In this sequence of sculptures, the artist has reflected on the history of human progress in the exploitation, transformation and synthesis of materials. While the sculptures essentially repeat the same object (and eventually, they do not), the plinths do feature a wide array of shapes that fascinated the artist in this search: a tortile pillar, a marble basin, a terracotta stove, a knotted column, all realized through mechanical and robotic processing.

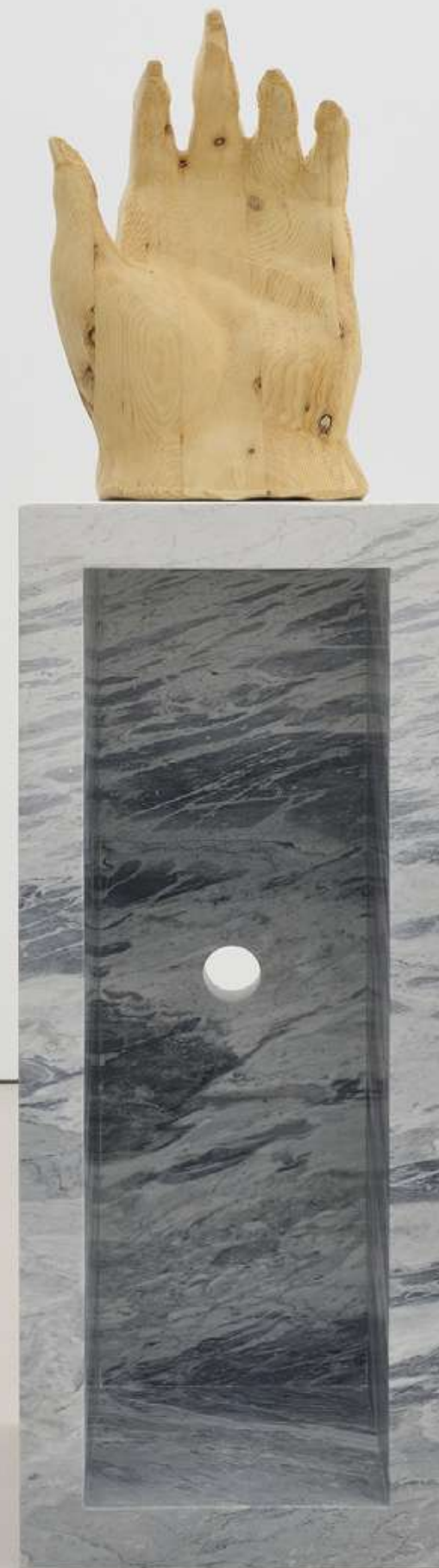
The end of this sequence enacts an opposite situation than the beginning: the processed shape is used to realize a casing in bronze. Following the

combinatory scheme of previous works, the bronze casing is displayed on an aluminum plinth, whose ambiguous and vaguely organic shape is generated by an AI application.

The casing is then used in glassblowing, giving birth to a new void. The delicate blown glass is placed on a pyramidal plinth made out of mycelium bricks. Mycelium is the vegetative filament root structure of mushrooms, and has recently been developed as a binder of residual by-products of other industries with the aim to replace plastics and synthetic materials, in a wide range of applications.

The glass blown form of the initial "void" appears completely upset: the robotic matrix, substituted by a human hand and an artisanal craft method, apart from the limitations already experimented in previous iterations, does not allow control on its final result: a *Nuovo Vuoto* ideally identical yet completely different from its own beginning.

Installation view at MAXXI Museum, Rome



Namsal Siedlecki

Nuovo Vuoto

2022

Installation view at MAXXI - Maxxi Bulgari Prize 2022, Rome





Namsal Siedlecki

Nuovo Vuoto

2022

Installation view at MAXXI - Maxxi Bulgari Prize 2022, Rome



Namsal Siedlecki

Nuovo Vuoto (Futuro)

2022

Glass, mycelium
Ed. 2+1AP



Namsal Siedlecki

Nuovo Positivo

2021

Electrodeposited copper - 28 x 27 x 16 cm
Installation view at Museum of Palazzo Mcenigo, Venice

MAGAZZINO

Namsal Siedlecki

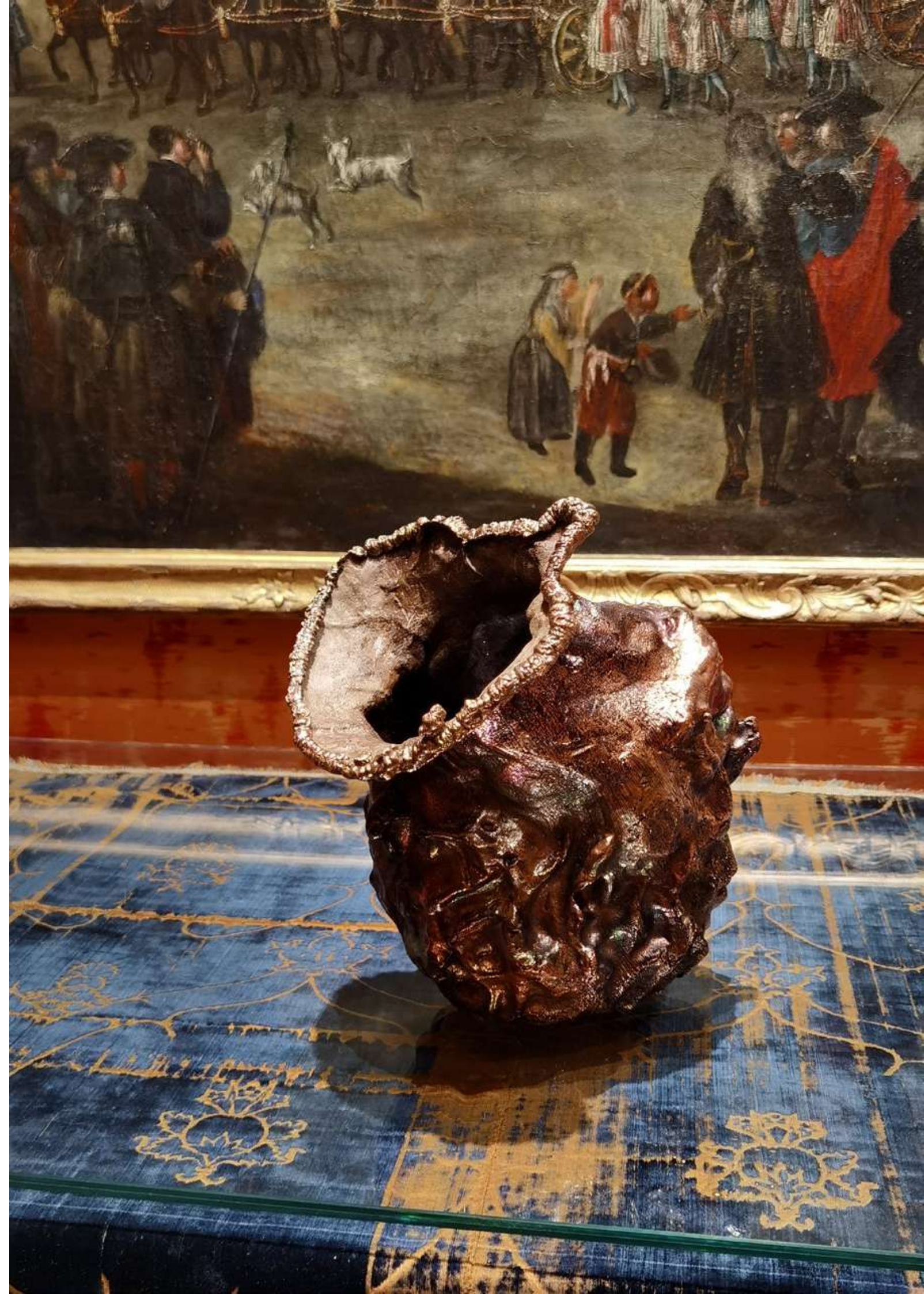
Nuovo Positivo

2021

Electrodeposited copper

28 x 27 x 16 cm

Installation view at Museum of Palazzo Mocenigo, Venice





Namsal Siedlecki

Namsal Siedlecki: Viandante

2021

Installation view at Italian Cultural Institute, New York

Namsal Siedlecki

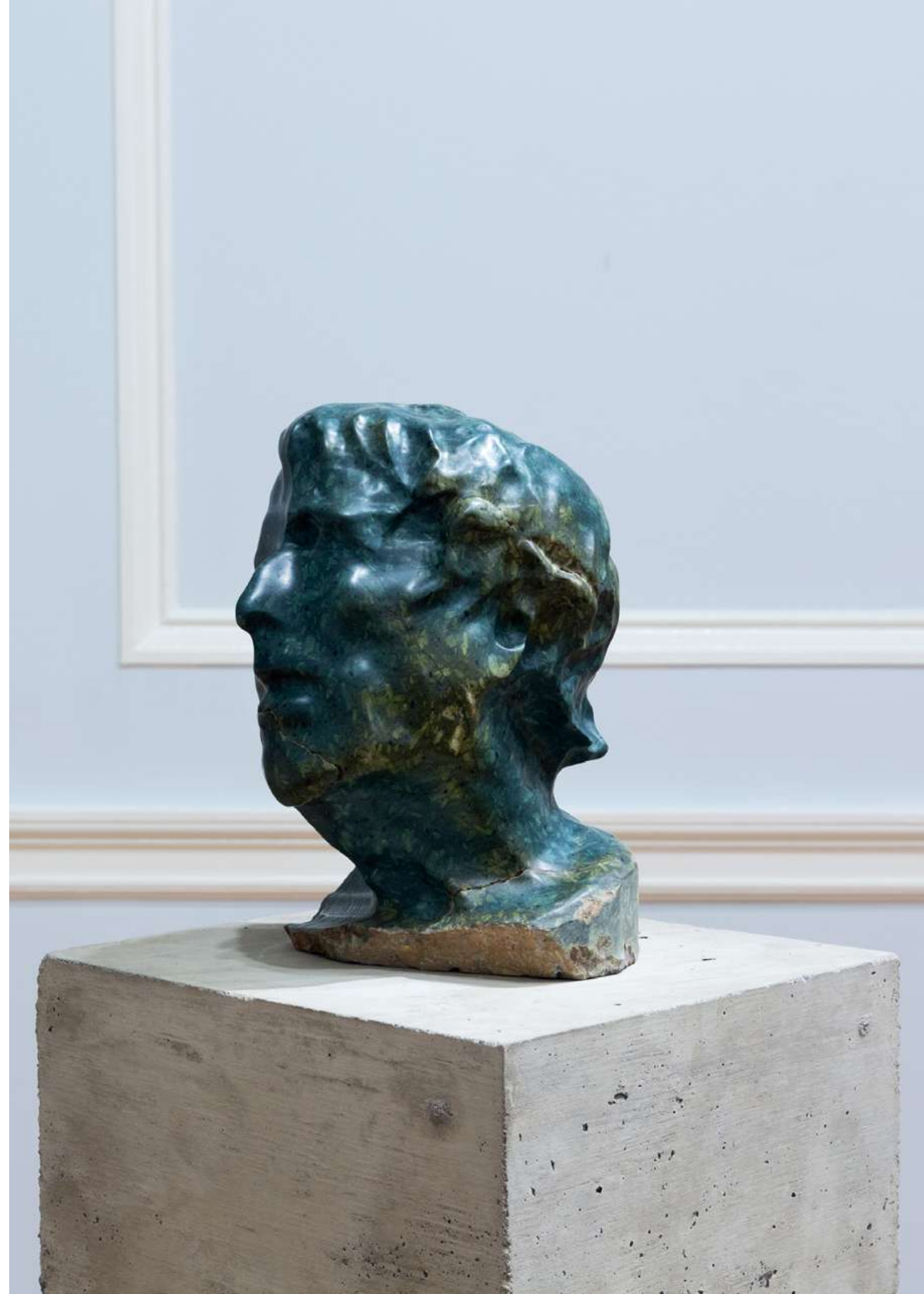
Estinti

2021

Serpentino antico marble

35 x 33 x 26 cm

Estinti is a Serpentino marble sculpture, a rare type of marble that has been entirely exhausted by human exploitation through quarrying. The artist uses 3D scanning to archive the negative space within an original bronze bust – choosing to memorialize the form inside of the sculpture through a material that no longer exists.



Namsal Siedlecki

Nuovo Positivo

2021

Electrodeposited copper

28 x 27 x 16 cm

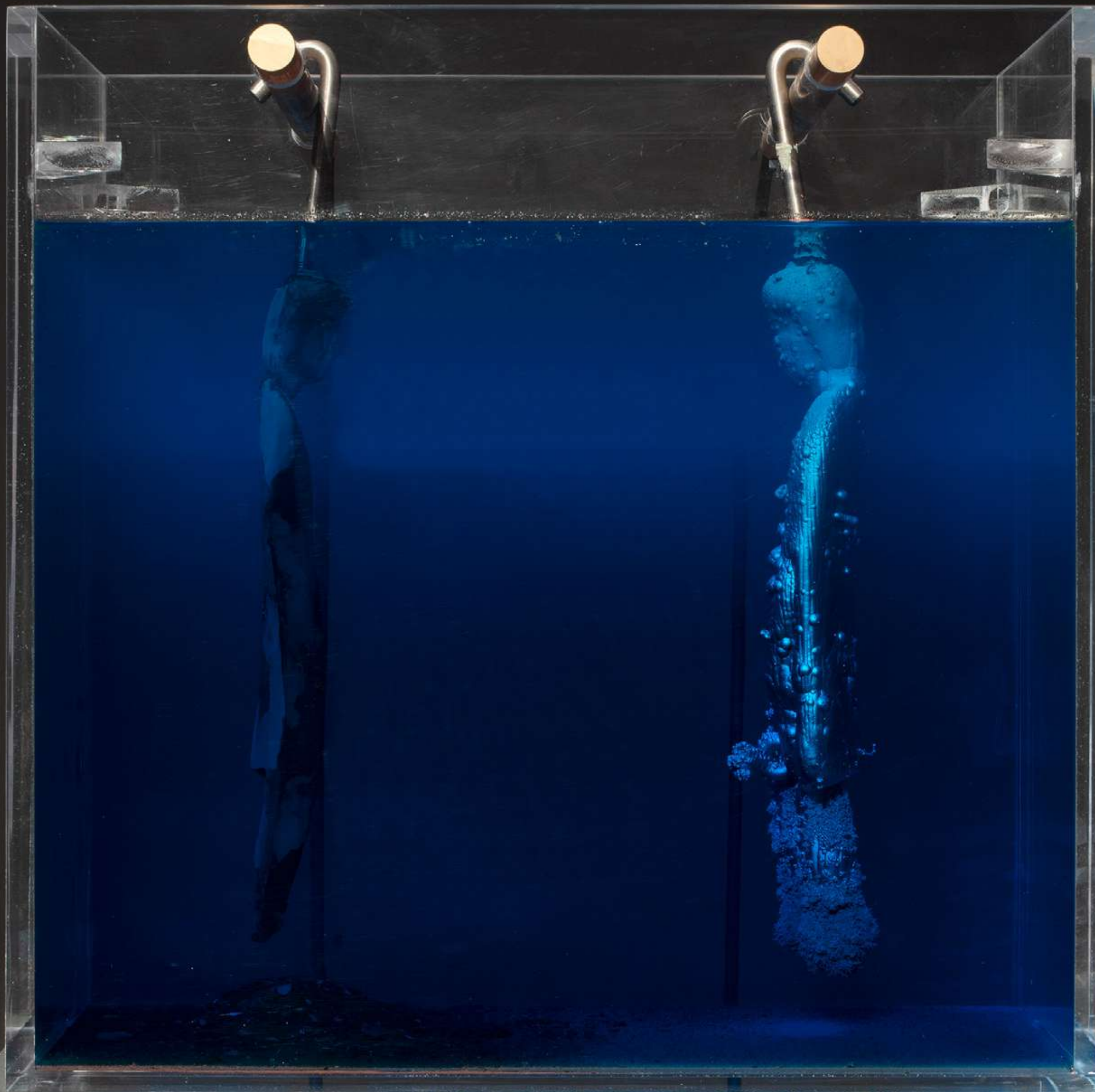
Nuovo Positivo is a sculpture conceived in the same way as *Estinti*.

Siedlecki uses a 3D printer to create another version of the original bronze sculpture's internal void, this time in wax, which is then immersed in a galvanic tank. Copper settles onto the shape, forming the sculpture's new skin.









Namsal Siedlecki

Viandanti

2021

Detail

Otre

2021

Cactus, aluminum

70 x 30 x 30 cm
Plinth: 150 x 47 ø cm

The work is composed by an aluminum melted wineskin and a cactus working as it's base.

The cactus is a plant that possesses a water reserve inside of it, notwithstanding the hostile environment in which it grows. Through the observation of nature, human beings have learnt how to exploit it in order to sustain themselves.

The wineskin is a container made with goat skin, used since ancient times to transport and store an essential good: water.

Otre is a sort of tribute to humans' ability to transform themselves and what surrounds them, and to conceive ancestral solutions for surviving such as the wineskin, something very simple yet groundbreaking.



Scalze

2021

Zinc

Two elements, each 20 x 10 x 7 cm

The artist melted in zinc two copies of his right foot, subsequently immersing them in a galvanic tank. The sculptures have the function of "sacrificial anodes", and they progressively lost part of their volume, with their shape being visibly simplified, moving almost towards abstraction, which has not been decided by the artist but by the very process of galvanization.

Siedlecki got inspired by the worshippers' tradition to touch St. Peter's foot upon entering the Basilica di San Pietro in Rome. The bronze sculpture of the Saint, due to the repeated gesture, got consumed in an evident way. St. Peter's foot is like the sacrificial anode that everyday gives away its material to its worshipper; likewise, the works *Scalze*, acquired an undefined and abstract shape where the original contours have been lost. Such ritual could be connected to an Assyrian belief stating that the souls of deceased people departed from the right foot in order to enter the dead kingdom.

This work entails an energy transfer, like the one made by the soul, and a matter one, made by the zinc. Both elements leave the body through a chemical process.



Limes

2021

Glass, wolf ashes

21 x 17 x 4 cm

Wolves have been worshipped and feared since antiquity by countless people. Hunted for centuries to protect the flocks, they were in danger of extinction until in the 1950s when rural activities declined. Since 1976, when they became a protected species in Italy, the wolf has been able to reproduce freely, reaching today a population of about 2000 animals, in numerical growth and in geographic expansion. When a wolf's lifeless body is found, according to the Italian law it must be cremated at specialized centers. In Limes, the ashes of a wolf, dead by the hand of poachers, were scattered inside the molten glass, which was subsequently cast into molds, creating glass plates. For the ancient Romans, descendants of Romulus and Remus nursed by the famous she-wolf, the Limes was the boundary of their empire, the limit beyond which they did not venture. They were the first to create glass windows to protect their homes, allowing light to penetrate inside them. A glass window that usually separates the animal world from the human world, in this case, reunites them, acting as a transparent frontier between two universes.

Installation view at San Giuseppe delle Scalze, Naples, 2021



Viandanti

2020

Metacrylate tank, brass, wires, electronic unit,
zinc sculptures, zinc galvanizing bath, zinc plating
acid solution (50l)

Dimensions variable

Inside a plating tank there are two identical sculptures which are faithful reproductions of an ex-voto from Clermont-Ferrand showing a human figure wearing a mantle, catalogued as a wanderer. Both sculptures were cast in zinc, obtained by melting coins collected from the Trevi Fountain. The sculptures have been entirely sunk in a fluid and hooked to brass bars which are connected to electricity flowing through an electronically programmed circuit that inverts the polarity every twelve hours. Within this span of time, one of the two sculptures works as an anode (ceding metal) and the other as a cathode (receiving it). Therefore, one of the sculptures loses its material in order to donate it to its twin, this process is inverted every twelve hours. A perpetual exchange of matter between two entities born equal. Each time the metal will not deposit itself in the same place from where he left, thus the shape of the two works will undergo a perennial transformation and will never be the same.

Two sculptures that start as finished objects live in a never-ending transformation. Two elements that were born to move, the coins and the wanderers, coexist in an infinite electro-chemical dialogue.

Installation view at Manifattura Tabacchi, Firenze 2020





Namsal Siedlecki

Viandanti

2020

Metacrylate tank, brass, wires, electronic unit, zinc sculptures, zinc
galvanizing bath, zinc plating acid solution (50l)



Namsal Siedlecki

Viandanti

2019

Metacrylate tank, brass, wires, electronic unit,
zinc sculptures, zinc galvanizing bath, zinc plating acid solution (400l)
Dimensions variable

Installation view in Present Future, Artissima, Turin 2019

Namsal Siedlecki

Viandanti

2019

Metacrylate tank, brass, wires, electronic unit,
zinc sculptures, zinc galvanizing bath, zinc plating acid solution (400l),
Dimensions variable

Installation view in Present Future, Artissima, Turin 2019





Namsal Siedlecki

MAGAZZINO

Viandante

2021

Detail

Plastic tank, brass, wires, electronic unit, zinc sculptures, galvanic liquid (50 ml)

60 x 25 x 25 cm

In this version is presented a single sculpture that does not dialogue with its twin, rather with two zinc bars situated at the edges of the tank. Likewise, the sculpture donates and receives the metal back, in an endless state of transformation, in which the two elements that compose it, namely the coins and the wanderer figure, continue to follow their fate: the eternal movement. An additional reflection comes forward: if the traditional sculpture is created from the transformation and manipulation of the matter in order to present itself in its finished form, in the *Viandante* the sculpture follows the reversed process, living in an everlasting electrochemical dialogue.

Installation view at Chiesa di San Giuseppe delle Scalze a Pontecorvo, Naples 2021



Namsal Siedlecki

Viandante

2021

Plastic tank, brass, wires, electronic unit, zinc sculptures,
galvanic liquid (50 ml)

Boccioni

2020

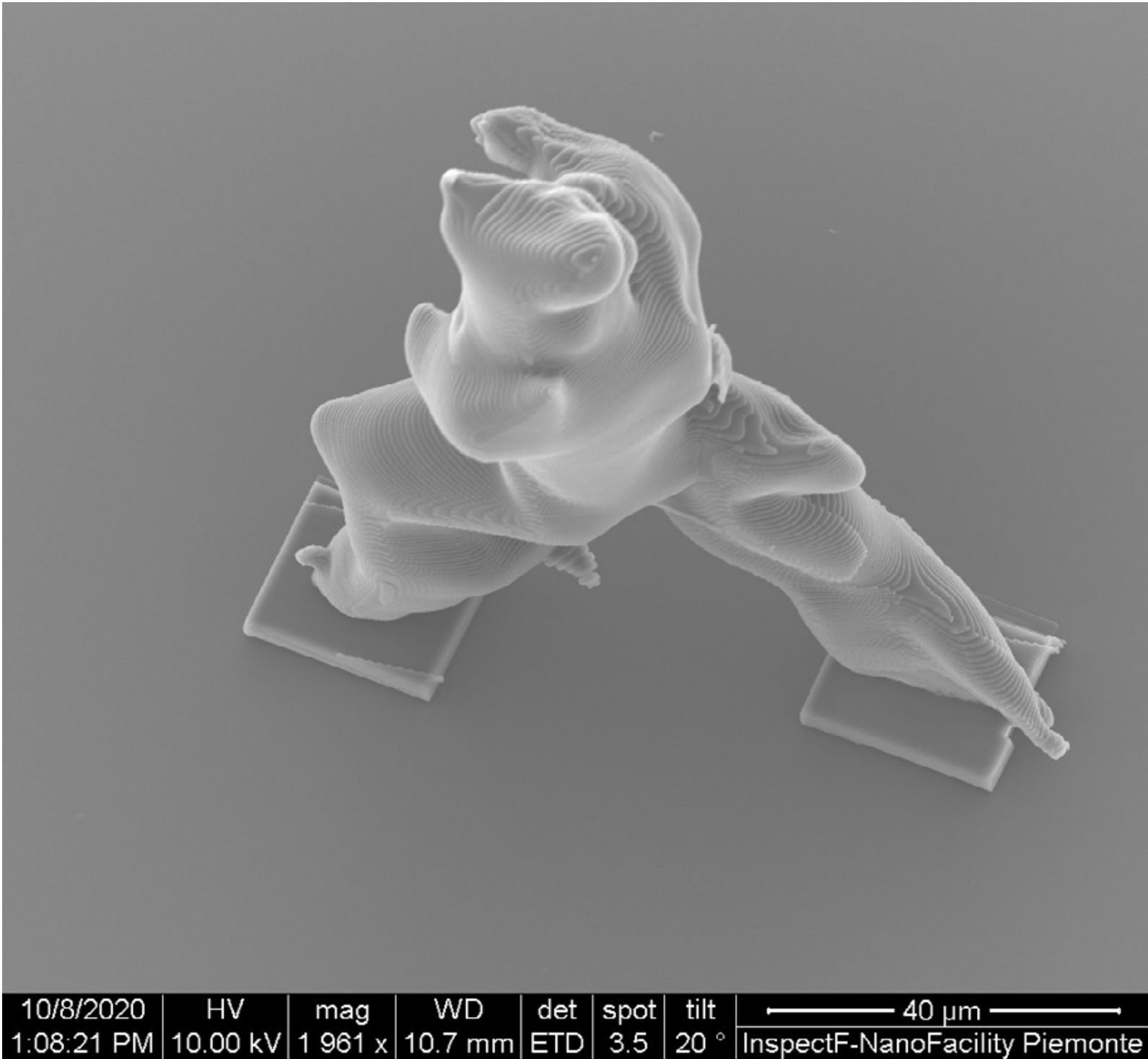
Nanometric sculpture in epoxy resin, gold

140 μm

“Forme uniche della continuità dello spazio” has been sculpted in 1913 by Umberto Boccioni, with the aim of representing a human figure in movement, a fluid figure.

Boccioni project was realized in collaboration with the Laboratorio Europeo di Spettroscopia Non Lineare (LENS) in Florence. Starting from a 3D model of the original sculpture, they created a nanometric version of Boccioni’s sculpture. This symbol of movement, is recreated in a sculpture that measures 140 μm and it is covered with an extremely subtle layer of gold (10 μm) the size of a spermatozoon and thick as a hair. Thereby Boccioni’s sculpture, released in the exhibiting space, lives now freed from its original weight in constant movement within the gallery space, subject to every air shift.

As the work is like a grain of dust, it generates the doubt that it can live inside the spectator’s body. In this historical moment in which the “fear of the invisible” influences our existence, similarly this sculpture lives in an apparent absence, present in each one of us and in no one at the same time.



Deposizione III

2020

Calcite crystals, jute, stainless steel


71 x 51 x 5 cm

The series *Deposizione* has been realized through the process of sedimentation, using a spring water in St. Nectaire, France. In this fountain, flows a peculiar calcium-rich water that has the property of petrifying any object immersed in it, leaving on its surface layers of calcite crystals.

Siedlecki left under water -for a period of approximately 6 months- several canvases, which went through a visible transformation: from flat to rock-hard, crystallized, blank and shiny surfaces. As often in Siedlecki's work, time and its transformation potential play a crucial role in the creative process. The slow and constant action of the waters on the canvas results in lavish, solid yet delicate monochrome sculptures.

Stalactites ususally employ thousands of years to form, while the water in Saint Nectaire has the unique property of accellerating this process. Hence, by observing the petrified canvas, we make a metaphorical time travel: obvserving a work in its hypothetical future.



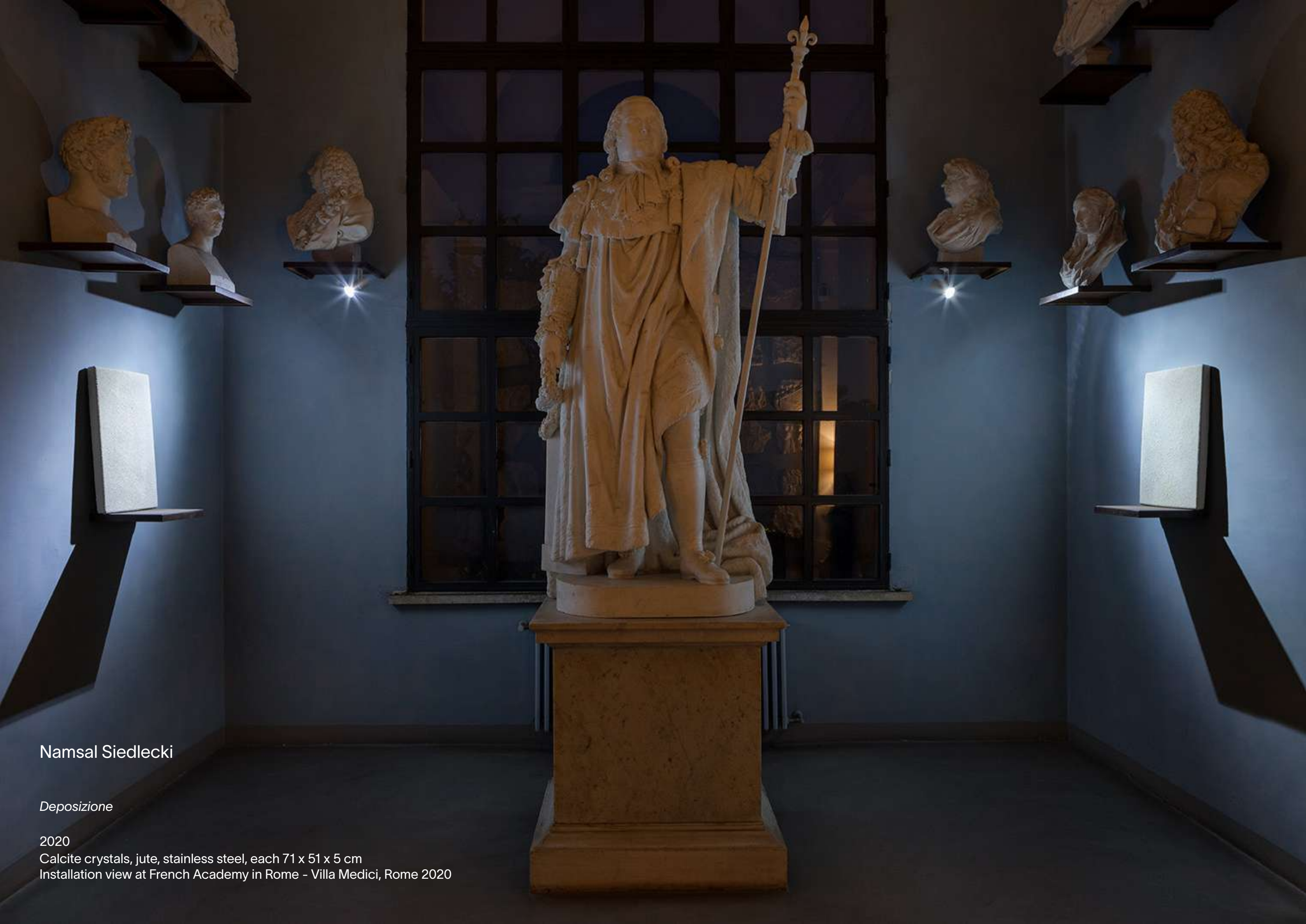


Namsal Siedlecki

Deposizione III

2020

Calcite crystals, jute, stainless steel
Detail



Namsal Siedlecki

Deposizione

2020

Calcite crystals, jute, stainless steel, each 71 x 51 x 5 cm

Installation view at French Academy in Rome - Villa Medici, Rome 2020

Spermoderm

2016 - 2020

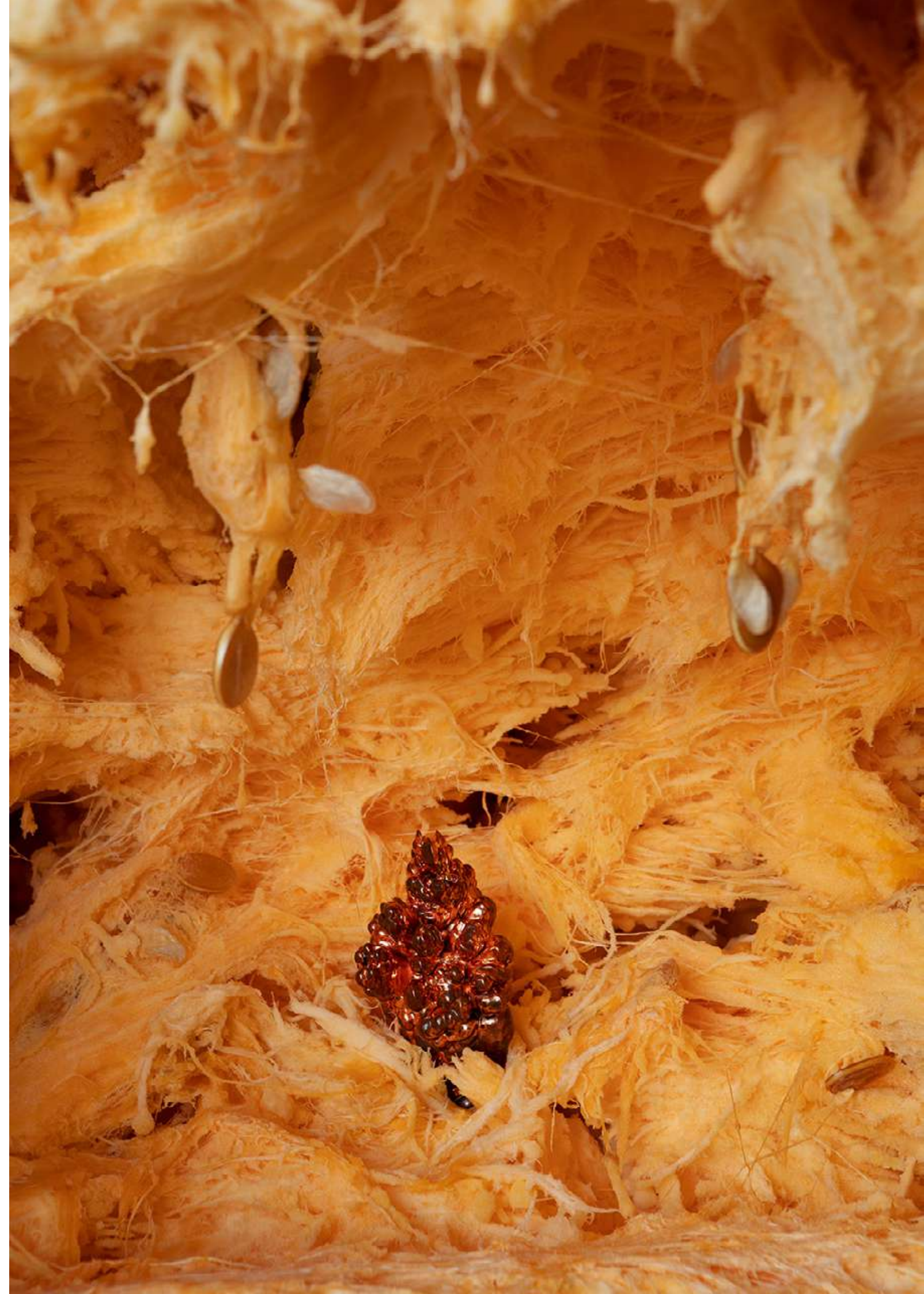
Pumpkin, pumpkin seeds, copper

Dimensions Variable

During the 1970's in the United States, Mr. Howard Dill begins to cross pumpkin seeds in order to raise giant pumpkins, attempting to beat the world record. In 1981 Dill beat the world record for the largest pumpkin and patented the seeds, the "Dill Atlantic Giant", that today through elaborate techniques and tons of water, can grow pumpkins in excess of 1100kg.

Spermoderm is an example of the human ability to pervert and dominate natural material, a continuous effort to force nature's hand by means of artifice, opening the possibility of improvement.

The seed has been galvanised in a uniform layer of copper, creating a sort of armor, thus preserved by a protective wrapping, like a sarcophagi destined for posterity.



Namsal Siedlecki

Spermoderm

2020

Pumpkin, pumpkin seeds, copper
Installation view at French Academy in Rome -
Villa Medici, Rome 2020



Namsal Siedlecki

Spermoderm

2016

Pumpkin, pumpkin seeds, nickel

Installation view at Frankfurt Am Main Gallery, Berlin 2016





Namsal Siedlecki

Spermoderm

2016

Pumpkin, pumpkin seeds, nickel
Variable dimensions



Namsal Siedlecki

Trevis Maponos

2020

Installation view at Villa Medici, Rome 2020



Namsal Siedlecki

Teste (Trevis Maponos)

2019

Copper, coins, wax

Volver

2012 - 2020

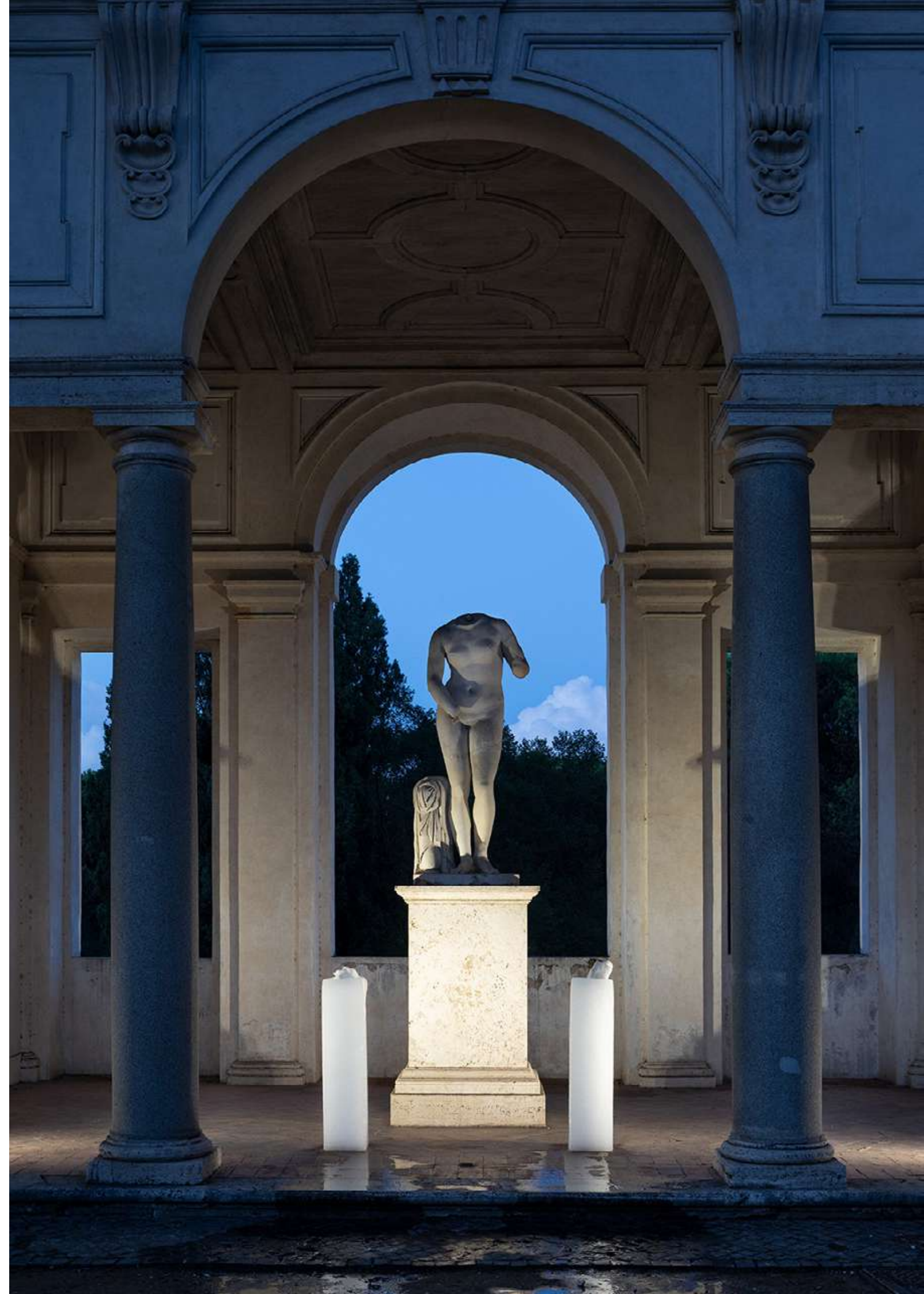
Salt rocks, ice

Dimensions variable

Rock salt, salt that is dug out in mines, is like a sea trapped within a mountain for millions of years. Here, Siedlecki is allowing the salt to become sea again. Two plinths made out of ice with two sculptures on top made of salt, allow the ice water to become sea water. When ice touches the salt it melts more quickly, making the salt sculpture collapse into the ice block.

Thereby Siedlecki defeats the static conventional relation between sculpture and pedestal, which are here melted in one coesive element, in continuous trasformation.

Installation view at French Academy in Rome - Villa Medici, Rome 2020



Mvah Cha

2020

Patinated bronze, egg, concrete

42 x 41 x 27 cm
Plinth: 110 x 35 x 110 cm

Mvah Cha (Yellow Mud) is a series of bronze sculptures made in 2019 during several residence periods in Kathmandu.

With *Mvah Cha* the artist tests and elaborates on the technique of lost wax casting, a technique which has developed differently in ages and cultures due to various factors, the most significant being the choice of materials available to the artisans. Unlike the process spread through the Occident, in which during the preparatory phases it is utilized a combination of grinded brick and plaster, in Nepal such materials are replaced with *Mvah Cha*, a mortar obtained with a paste made with animal dung and rice husk. Siedlecki was fascinated by the steps preceding the fusion, the moment in which the wax model is covered by layers of *Mvah Cha*, forming a casing so thick to completely hide the original shape.

Working in close contact with Nepalese artisans, the artist has converted these artefacts into artworks, artefacts which, though necessary to the creation of the sculptures, would never have become art, for they must be destroyed in order to bring the casting process to an end, thereby entailing a clear and defined function. However, from this conversion process objects with no defining mass result. Undefined and abstract forms showing a primitive expressiveness, free from proportional canons and from precise anatomical references, which however keep a faint relation with Buddhist and Hindu religious iconography, and at the same time remind us of the abstract aesthetics of early twentieth century sculpture. This abstraction, is therefore necessary

to reach representation. Siedlecki has turned into bronze a series of forms that for millennia have been the vehicle for sculpture-making, highlighting the work behind the realization of a sculpture.

The shapes he has chosen were fragments of sacred sculptures, destined to adorn Asian temples. Furthermore, within the Buddhist tradition lays the ritual of the offer to the divinity: worshippers offer donations to the statues. This practice remains in the works by Siedlecki, in which spectators or collectors are expected to leave an offering to the sculptures. Therefore, the sculptures are born from two choices, the first took place inside Nepalese foundries, where Siedlecki chose the shapes, and the second choice which was not up to the artist but to the person who makes the offer to the statue. This allows the sculptures to be different, and to live in a constant transformation, adapting to different contexts and temporalities.





Namsal Siedlecki

Mvah Cha

2020

Installation view at Fondazione Pastificio Cerere, Rome 2020



Namsal Siedlecki

Mvah Cha

2020

Installation view at Fondazione Pastificio Cerere, Rome 2020

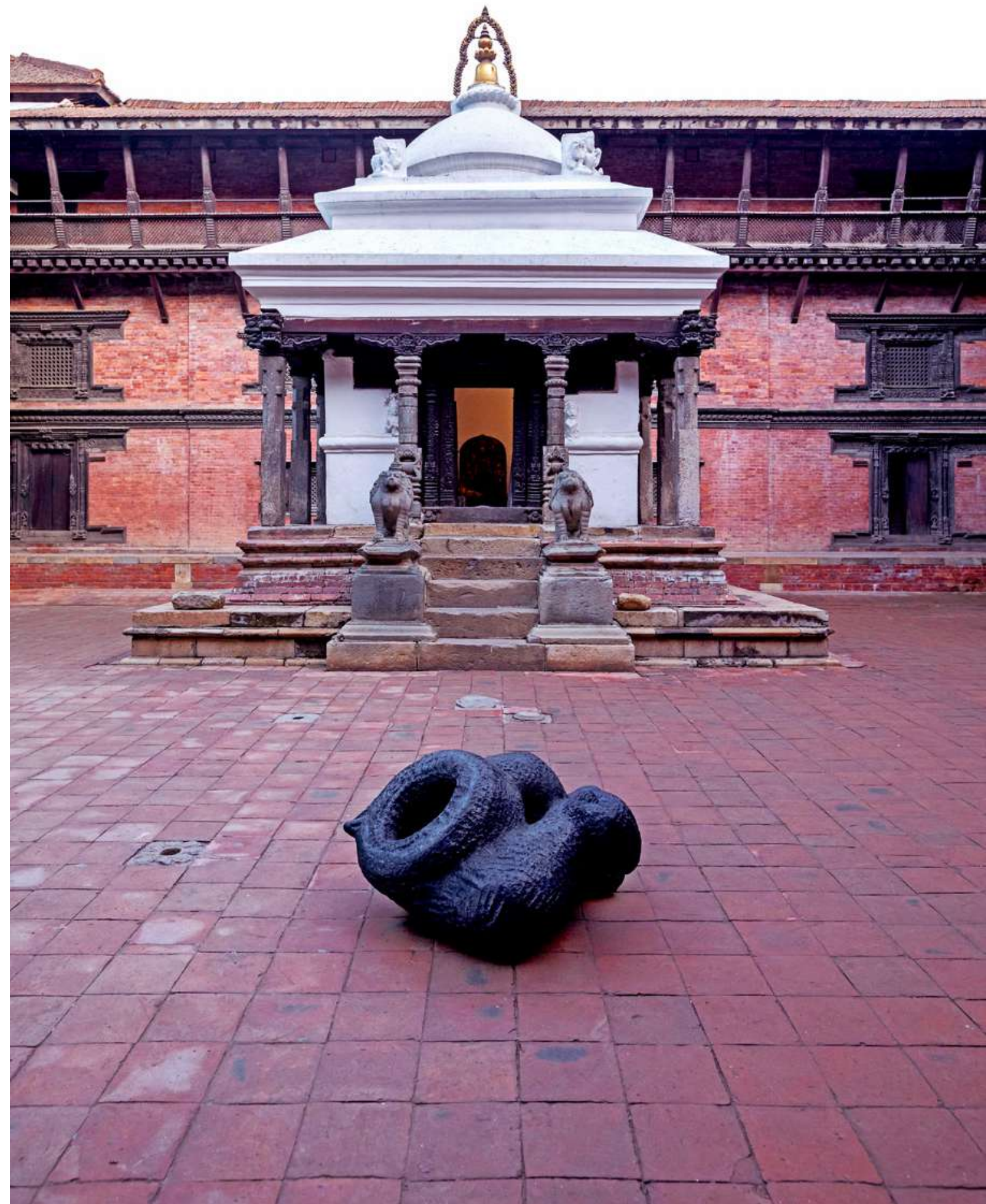
Namsal Siedlecki

Mvah Cha

2020

Booth view at Artissima Turin, Magazzino, 2021





Trevis Maponos

2021

Polished brass, concrete, steel, hay

147 x 24 x 15 cm
Base: 150 x 70 Ø cm

Trevis Maponos (2021) is an installation composed by a concrete base, a manger and a sculpture, situated in the area designated for the Sardinian donkeys inside Magazzino Italian Art, New York. The artist, following the process of the other works of the series, started from ancient, wooden ex-voto found in Clermont-Ferrand (France). For this particular work, the sculpture does not address people's desires conveying them to the donkeys instead, that are in a way, nurtured and protected by the sculpture.

Installation view at Magazzino Italian Art, New York 2021





Namsal Siedlecki

Trevis Maponos

2021

Polished brass
147 x 24 x 15 cm
Base: 150 x 70 Ø cm

Trevis Maponos

2019

Metacrylate tank, brass, electric motor, electronic unit, wires, copper anodes, copper plating acid solution (300l), copper sculpture, wax, coins

Dimensions variable

Ancient ex voto from 50 a.C. found in the French region of Auvergne, meet here with the coins thrown in the Trevi Fountain in Rome. The ex voto consist in votive figures found in Clermont-Ferrand, that were carved in beechwood and thrown into spring water as offerings to the Gallic divinity, Maponos. They represented human body parts that embodied prosperity and fertility wishes.

The artist bought circa 200 thousand coins of the Trevi Fountain, thrown into the water in the same way of the ex voto, which symbolize a whole of desires left in water, waiting to be fulfilled. The artist, after having 3D scanned the ex voto, reproduced the votive figures in wax, and covered them with a special varnish containing silver powder, thus capable of attracting electricity.

The wax sculptures and the copper bars obtained from the coins' fusion, have been inserted in a galvanic tank active continuously day and night. The copper of the bars that in this case act as "sacrificial anodes", through an electrical circuit, deposit itself upon the ex voto, that progressively mutate their original shape.

In Trevis Maponos, objects with different workmanship dating back to different epochs, that manifest people's desires or wishes, are united from a specific ritual, that of being thrown in water, and in Siedlecki's work meet again in water, to form a single, strengthened desire.

Installation view at Magazzino, A, Rome, 2019

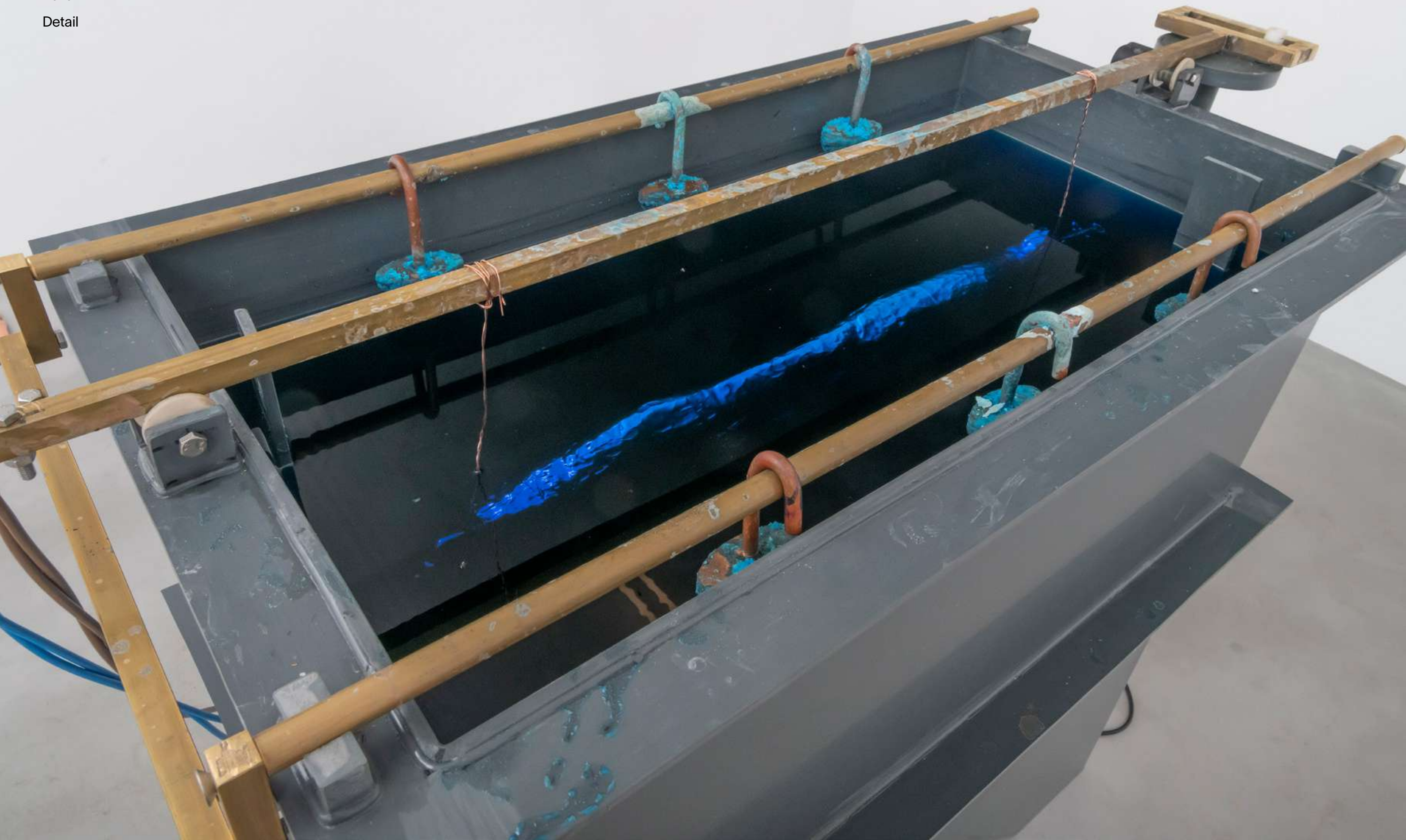


Namsal Siedlecki

Trevis Maponos

2019

Detail



Namsal Siedlecki

A

2019

Installation view at Magazzino, Rome



Namsal Siedlecki

Braccio (Trevis Maponos)

2019

Copper, wax, iron, coins, zinc

Each 53 x 8 x 3 cm

Base 10 x 10 x 10 cm



Namsal Siedlecki

Busto (Trevis Maponos)

2019

Copper, wax, coins

75 x 16 x 9 cm



Installation view at Magazzino, A, Rome, 2019

Namsal Siedlecki

Braccio (Trevis Maonos)

2019

Copper, wax, coins, zinc

45 x 7,5 x 6 cm,
base 10 x 10 x 10 cm





Namsal Siedlecki

MAGAZZINO

A (1333)

2019

Brass

Two elements, each 15 x 15 x 15 cm

To the series of the objects derived from the coins fusion, belongs also *A (1333)*, two cubes installed in the opposites angles of the exhibiting gallery. They feature a side which is shorter from the others, resulting in tricked dices, emblem of the fate, casualty and destiny.

Installation view at Magazzino, Rome, 2019



Namsal Siedlecki

Viandanti

2019

Installation view at MAXXI Museum, Rome 2019

Namsal Siedlecki

Viandante

2019

Copper, wax, coins

74 x 17 x 8 cm



Namsal Siedlecki

Viandante

2019

Copper, wax, coins

74 x 17 x 8 cm





Namsal Siedlecki

Trevis Maponos

2020

Installation view at Piazza delle Sorgenti, Bagno Vignoni, 2020



Namsal Siedlecki

Braccia (Trevis Maponos)

2019

Silver, plastic

Two elements, each 45 x 8 x 6 cm

Installation view at In Extenso, Clermont-Ferrand, France 2019

Namsal Siedlecki

Trevis Maponos

2019

Silver, coins, plastic

Variable dimensions

Installation view at In Extenso, Clermont-Ferrand, France 2019



Trevi

2019

Found coins

88 elements, dimensions variable
Overall dimensions: 100 x 70 cm

Every year in Rome, the value of the coins that are thrown in the Trevi Fountain is of circa two million of euros, yet the 8% cannot be exchanged for various reasons, (non-existing coinages, too low exchange values, damage or modification to coins), thus they are simply piled up and put away, like desires coming from the most remote corners of the planet, stuck in a limbo and unable to be fulfilled. After two months wading through the Italian bureaucracy going from one office to another, the artist was able to obtain more than 200,000 coins, about 500kg, that were part of the 8% of the coins that cannot be exchanged.

Siedlecki built a collection of "non-coins" that reflect the equivalent of thousands of private histories, desires, wishes that were thrown in the fountain and ended up in a cul de sac inside a caveau in the Vatican Bank.

The coins in Trevi are 88, like the lucky number in Chinese tradition. This array of objects, that present the most various provenance, aesthetics, are worn out by time or by their very former owner, is presented in a geometrical display, where each element stands out in its singularity as well as being part of a broader body.



Namsal Siedlecki

Trevi

2019

Found coins

88 elements, dimensions variable
Overall dimensions: 100 x 70 cm

Detail



Trevi

2019

Found coins

88 elements, dimensions variable
Overall dimensions: 100 x 70 cm



Detail

Gandhāra

2019

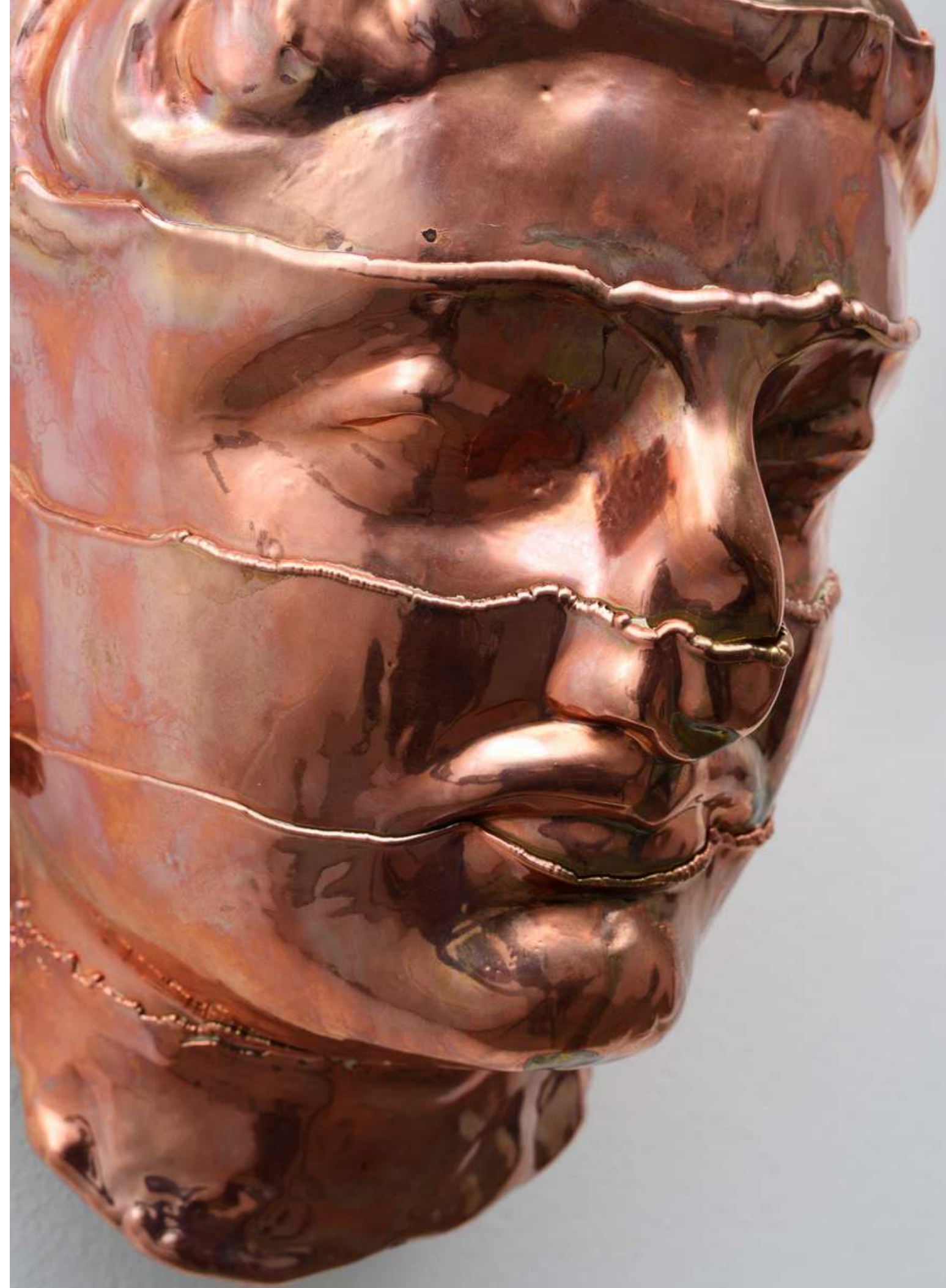
Copper

27 x 16 x 17 cm

These forms are made from a 3D scan of a sculpture from the first century, conserved at the University of Edinburgh. The found artwork represents the young prince Siddhartha, realized in the Gandhara style native to Peshawar, an area situated between Pakistan and Afghanistan. The Gandhara style is the result of different artistic regional influences: Indian, Persian and Hellenistic. It was not by chance that it was initially called Greek-Buddhist art.

This particular sculpture depicts the face of Siddhartha, with the standard face lineaments of Greek sculptures. Each head was first made in wax before being coated with copper using an electroplating process. The heads were immersed in electroplating tanks for several days, creating multiple metal layers. The first layer completely covered the sculpture with a layer of copper, after which subsequent layers were created by lifting the head gradually out of the liquid, until the stratifications of the metal altered the original shape.

Starting from a 3D reproduction of Siddhartha's original head, the shape has become forever modified through stratification. Similarly, layers of ideas and knowledge throughout the centuries have always affected humanity.



Gunbu

2019

Copper, silver, battery, circuit

100 x 7 x 10 cm

At the intersection of the gazes of the four sculptures, a copper stick descends from the ceiling, ending with four electrified copper sculptures. The form is in the shape of the Yartsa Gunbu, a mushroom that is highly sought after in China for its aphrodisiac qualities (also known as a natural 'Himalayan Viagra') and used in Chinese medicine for over 700 years. Yartsa Gunbu, meaning 'summer grass, winter worm' in Tibetan, is created when underground caterpillars become infected by a parasitic fungus, *Ophiocordyceps sinensis*. The fungus mummifies the caterpillar, the remains of which then pushes up and pops out of the ground in the spring. The Yartsa Gunbu is worth more than its weight in gold.

Human evolution over the centuries has been driven by the will to learn, generational knowledge accumulated over time. This continuous process of learning has allowed humanity to understand how to exploit for its benefit pre-existing elements in nature.

Through a small electrical discharge, the Yartsa Gunbu become custodians of a seemingly nonexistent force, which can be revealed only through a conscious and respectful gaze.





Namsal Siedlecki

Gunbu

2019

Installation view at ChertLüdde, Berlin

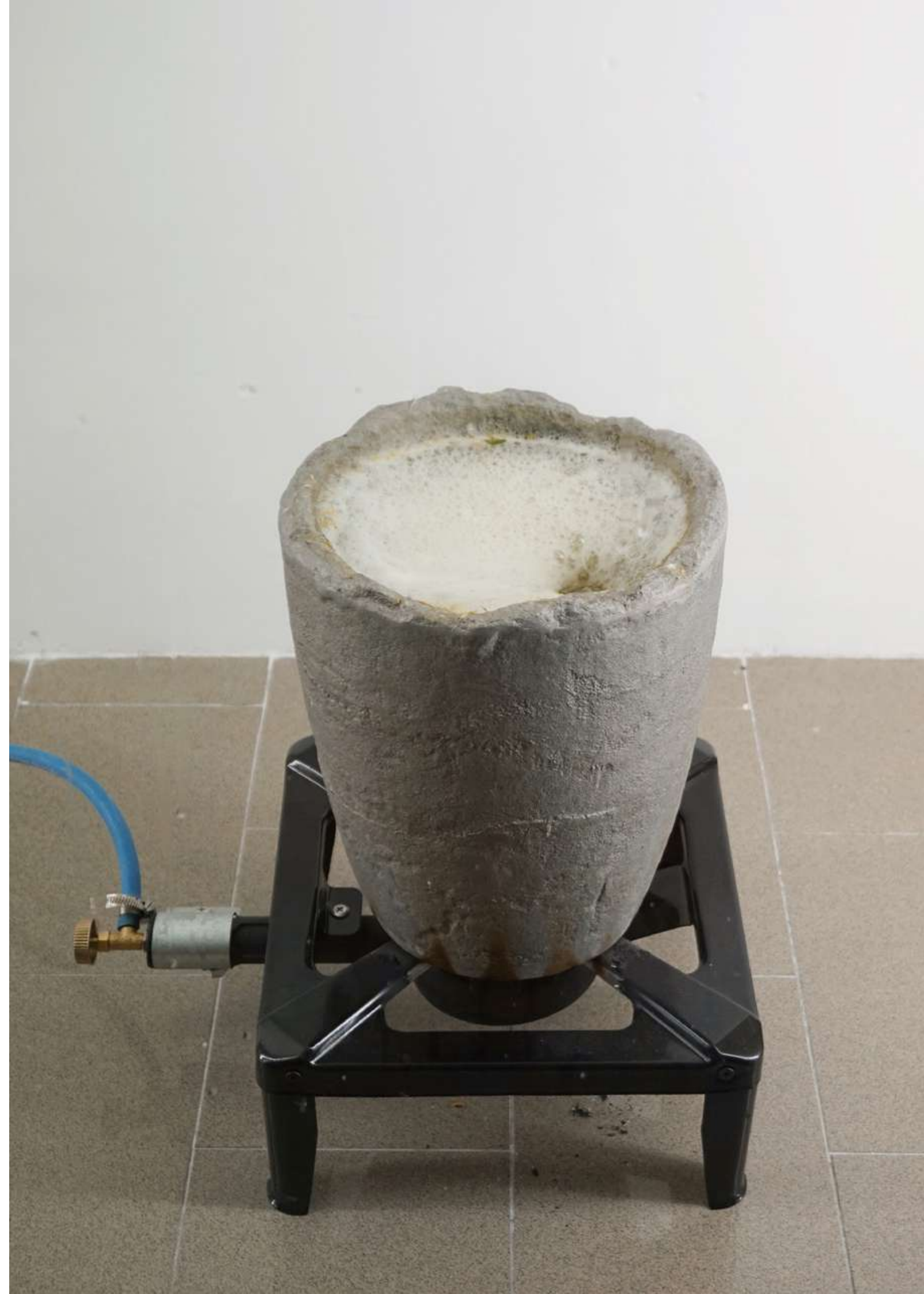
Brodo

2018

Aluminum, water, celery, carrot, onion

65 x 30 x 30 cm

In this sculpture, the melting pot is a vase made of graphite that is used in the foundry to melt metals. This object is a symbol of human ability in appropriating what nature has to offer, combining and transforming natural elements according to their needs. Just as in the foundry man creates non-existent alloys in nature, so in the kitchen various ingredients are cooked together to obtain new flavors. Likewise In *Brodo*, the encounter of different elements appears: an aluminum melting pot becomes a pot in which there is a vegetable soup cooking.



Nerbo

2018

Silver, bull pizzle

102 x 10 x 5 cm

The Palio of Siena is an Italian horse race; ongoing since 1238. Traditionally the only tool the jockey has is the Nerbo, a whip made through traditional means by using a bull penis which has been hung from a ceiling with weights and left to stretch over the course of a few months until it reaches around a meter in length at which point it is treated to dry and harden.

The whip have been entirely encapsulated with a uniform layer of precious metals such as copper, nickel or silver; creating an armor in an attempt to preserve the knowledge of tradition by embodying it in a protective wrappings, a sarcophagus that aims for eternity.





Namsal Siedlecki

MAGAZZINO

Nerbo

2018

Silver, bull pizzle

100 x 13 x 5 cm

Namsal Siedlecki

Cactaceae

2019

Nickel, cactus; 300 x 15 x 15 cm

Installation view in the archaeological area of Cosa, Capalbio



Namsal Siedlecki

Cactacee

2018

Cactus, copper

110 x 12 x 11 cm



Namsal Siedlecki

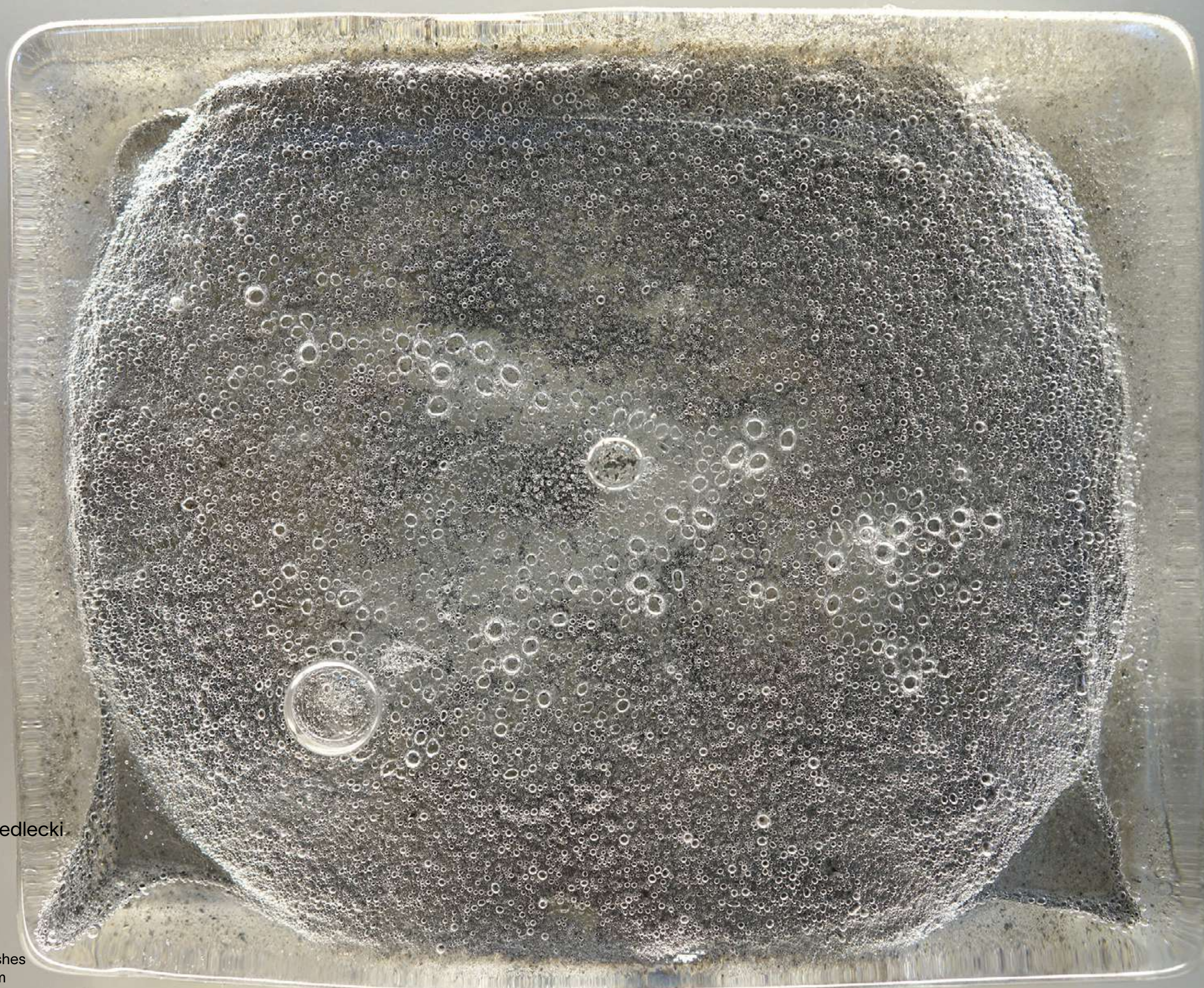
Cactaceae

2016

Nickel, cactus

Installation view at Localedue, Bologna, 2017





Namsal Siedlecki

Limes

2017

Glass, wolf ashes
20 x 16 x 3 cm

Squash

2016

Copper, pumpkin

30 x 20 x 20 cm

The galvanic bath is a process that allows to cover a base metal with a thin layer of a more precious and noble metal, exploiting the electrolytic deposition. Through this process it is obtained, for example, chromium plating and gold plating. For *Squash*, an organic matter was painted using a paint that contains metal, making it possible to treat it like a metal. It would have been possible to make the pumpkin immortal if it had been fully incorporated in the copper, instead only its half is covered, an Achilles heel that allows us to observe two different temporalities: the mineral and immortal one and at the same time the organic and ephemeral one.



Namsal Siedlecki

Squash

2016

Nickel, pumpkin

15 x 15 x 12 cm



Gomba Kalap

2015

Mushroom skin

15 x 20 x 35 cm

The old transylvanian hunting hat was made with a skin similar to suede, obtained by the processing of a particular fungus. After becoming aware of the existence of the last old craftsman that still produces these hats, Siedlecki left with the intent to learn from him the procedure. The artist spent three days with him, the time required to attend to all the phases of the process. He thus become the guardian of an endangered art, and had the possibility to reintroduce it in the present.



Olla

2015

Ceramic, Cernit

45 x 25 x 25 cm

Siedlecki, working in collaboration with an experimental archaeologist, realized a vase using early Neolithic ceramic techniques, firing methods and raw materials which were available to craftsman during that period. During the second phase of the project, the artist coated the interior of the Neolithic vase with Cernit, namely a common contemporary polychrome synthetic clay with an extremely low firing temperature. Thereby merging these two materials and processes together into a single object which encompasses the complete span of the history of ceramics from its origins to the latest developments of contemporary technology. Siedlecki investigated the democratization and the banalization of a technique and of a material, from a process that was once the realm of ancient mystery to modern consumerism.



Morsi

2014

Unfired clay

40 x 20 x 20 cm

For his first solo show in 2014 in Naples, Siedlecki exhibited his collection of paintings painted by animals along with clay works that he made biting them. Clay is an exemplary prime matter that highlights the ancestral relationship between the earth and man.

For the show, it was central the understanding of the dynamics in which the animal imitates the man and those in which instead is the man to go back to being animal. The gesture of the bite entails a regression on behalf of the man, bringing him back to his origins through a physiological experience. While the idea of animals painting entails an evolution. The man and the animal thereby meet halfway.

Detail of the installation at Museo Apparente, Naples 2014



Namsal Siedlecki

GRoup Show

2014

Unfired clay, oil on canvas, acrylic on canvas

Installation view at Museo Apparente, Naples 2014

