

Ruben Modigliani 21/04/2022

Time travel

A special event coordinated with the opening week of the Biennale, to narrate an aesthetic made of contrasts

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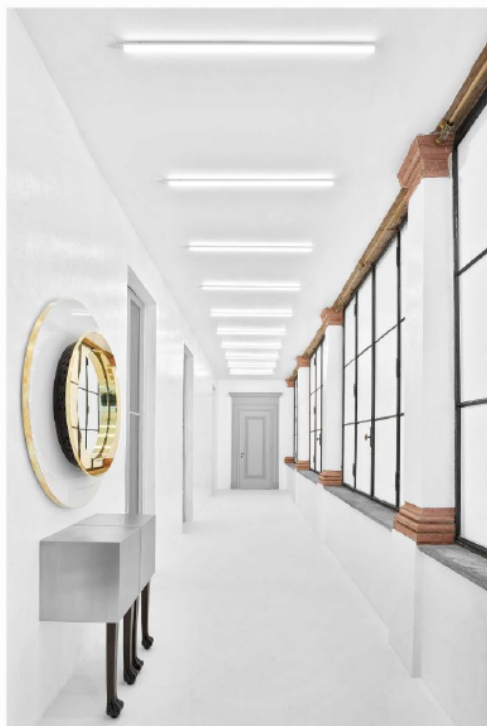
For the **Venice Art Biennale 2022**, **Galerie Philia** – with spaces in Geneva, New York, Singapore and Mexico City – has organized an **exhibition-event (open until 25 April)** in a four-story building now in a phase of renovation.

The protagonist is **Renaissance**, a **capsule collection** of furnishings (all one-offs) created by **Daniele Daminelli** with his **Studio 2046**. Objects in which different cultures and times are juxtaposed, triggering a short circuit each time: a traditional 19th century Italian table is crossed with a minimal monolith, the backs of Chinese chairs with engravings rest on bases in brushed steel. “It is a project invented during the pandemic, when the world stood still: a voyage with the imagination. Boundless,” says Daminelli.

Φ PHILIA



The operation reflects his many cultural passions: Asian cinema, fashion, Baroque art. Different grammars that create a new one in their combination, where disorientation is the starting point for the definition of a new aesthetic. Halfway between the irony of the ready-made and the nonchalance of our time, with its plethora of remakes, citations and echoes.



The building is located at **Campo San Trovaso**, home of the last *squero* (gondola boatyard) in the city: it is the Venetian *pied-à-terre* of a photographer, a space that will also become a rather luxurious Airbnb, for connoisseurs. The interior design is by Studio 2046, imagining a contemporary Venice in collaboration with important names in the city (**Rubelli**, for example). At the moment, the worksite hosts these totemic presences, suggesting many worlds at the same time. Placed on a carpet that adds a “red carpet touch” to the setting, in spite of the ongoing construction. A brilliant creative short circuit.

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