

Dal 22 al 27 aprile 2009
DILMOS PRESENTA

"Compression"
di Danny Lane

A series of works in glass realized for Dilmos by Danny Lane, under the sign of "compression".

*In 1988 Dilmos presented the seminal works of Danny Lane in the exhibition "**In Vitro Crjstallisation**" and now, twenty years on, Dilmos is showing a collection of historical and new pieces of the american artist.*

"The structural virtue of glass is it's ability to sustain compression. Glass is 20 times as strong as concrete, under compression. It is a metaphor of the dynamic of resistance and containment. The unrefined flow of the creative impulse is strengthened and qualified by 'that which resists us' . The artist's right and fight to play! "

*Famed for his large-scale Sculpture in float glass which, like the seminal "**Against The Wall**" (2001), shown here for the first time in Europe, defy gravity with breathtaking elegance.*

Danny Lane has moved into colour.

Process has always been integral to Danny Lane's vision, so typically, for an artist who's driven by vision rather than the possible, he is making his own, extraordinarily vibrant, coloured glass. The process is intense, alchemical, and an integral part of the work. Like the British visionary tradition Danny Lane sees himself as a part of, from William Blake to Cecil Collins, and unlike many contemporary artists, this is a practice forged in making, in physical process, and firmly based in the studio.

When Danny Lane's first furnace was destroyed when his studio burnt down in 2001, he emerged Phoenix-like from the ashes of his past, and here reveals the triumphant products of his new furnaces.

The exhibition shows his huge coloured discs, up to four feet in diameter, jewel-like in their depth of colour, logic-defying in their scale.

*This riot of colour, recalling the spiritual roots of glass art in the stained-glass tradition, is balanced in the Dilmos exhibition with more classical pieces which demonstrate the other side of Danny Lane's technical brilliance. New work takes on spiritual geometry, exploring the iconography of Christianity, Judaism and Islam in a series of elegant, pared-down pieces. A unique fusion of scientific experiment and artistic vision, Danny Lane's achievement is an inspiration.
(text by Dr Charlotte Grant, King's College Cambridge)*

"Against The Wall"

August 2001

Glass and Steel

cm 732x180x229h

weight kg 5000

Photo : Peter Wood

"Charybdis" (detail)

2007

Maelstrom Edition 2:23

Diam 96 x H21cm

Colour Glass-Tangerine/Alizarin gradient

Photo: Jonathan Root

"Emerald Table"

D1580 x H740mm

Glass and steel

Dilmos, Milano

Photographer :Peter Wood

"Corkscrew Console"

L274 x W52cm x H910 19mm

Low iron glass, stainless steel

Dilmos, Milano

"Angaraib'

H1085 x L3900 x W2150 max dimensions

Glass, Hawthorne, Rope

London

Photographer: Peter Wood

DILMOS - PIAZZA SAN MARCO 1 - 20121 MILANO
10 am - 9 pm, , APRIL 22 -27, 2009
OPENING : COCKTAIL, WEDNESDAY APRIL 22 AT 6 PM

Info 02 29002437 info@dilmos.it www.dilmos.com

DANNY LANE - BIOGRAPHY

Born in the US in 1955, Danny Lane has worked in London since the 1980s. His furniture and sculpture RANGE in scale from the domestic to the massive, as in the case of Borealis, one of the world's largest glass sculptures (2005, GM Renaissance Center, Detroit, US).

Lane trained as a painter and drawing is fundamental to his art. He explores line in two and three dimensions, driven by a need to challenge the limits of what is possible in glass, steel, wood and light. Like glass itself, Lane's work is sometimes modernist in its simplicity and, in a different mood, baroque in its pleasure in ornament.

Lane traveled to Britain in 1975 to study with Patrick Reyntiens, who, along with John Piper, was responsible for the post-war renaissance of British stained glass. He later studied painting at the Byam Shaw School of Art and the Central School of Art. At Central Lane was taught by Cecil Collins, the visionary painter, poet and philosopher. Like David Jones and William Blake, Collins was part of an English mystical and romantic tradition, and remains a fundamental inspiration for Lane.

In his work, Lane combines a monumental, at times brutal, physicality - stacked and fractured glass, twisted or rusted steel - with a strong belief in the metaphysical and transcendental qualities of art. Following Collins' thought, his sculptures do not seek to represent the individual ego, but aim at a spiritual dimension through an immersion in the material. For this reason, working in the studio with his team of skilled technicians, is fundamental to Lane's practice. His London studio is equipped to handle pieces on a massive scale both in glass and steel and the new glass furnaces enable him to create works of remarkable fluidity and brilliant color.

Along with Ron Arad and Tom Dixon, Danny Lane was one of the architects of the avant-garde furniture movement of the 1980s. His sculptural furniture, such as the dramatic Etruscan Chair and Stacking Chair, both from 1986, introduced the thrill of broken glass to the slick design world of that 80'. The tension present in those early works still informs both his large-scale public sculptures and his continually innovative furniture.

Lane exploits the strength of glass under compression and combines feats of design and engineering to produce works which are breathtaking in their apparent simplicity. He uses the refractive and reflective qualities of his media to challenge expectations, engaging the viewer in a physical and metaphysical dialogue. Both on a large and small scale, Lane's sculptures redefine architectural space. Site-specific works, such as Opening Line (2004, Gateshead, UK) and Assembly Field (2006, National Assembly for Wales, Cardiff, UK) are inspired by and yet also re-draw their surroundings through the manipulation of space and light.

Danny Lane's work is present in museums, private and corporate collections throughout the world.