

## *Refraction of lightness*

Henrik Strömberg's practice demands to move beyond.

First. We need to abandon abused mythologies, transgress stereotypes, violate consolidated icons. Learn to see otherwise. We need to outline landscapes that preserve a solemnity without patina and, at the same time, we need to engage in to alternative journeys towards different universes, apart from any utopian solace.

Other moves. Between belonging and absence of belonging, we need to leave the tracks, to derail within that coral reef that is the language. Relying on a sequence of movements of the body, of the gaze, of various intentional and reactive gestures; linger on the volumes and lighten the weight of the architectures, including frontal, lateral, total perspectives. By suggesting distances. And, through the spaces, investigating the micro porosity of the surfaces.

*Refraction of lightness*, as a site-specific installation, which is been conceived on the occasion of the three-months residency at Morra Foundation, combines to the technical-compositional expertise, a speculative exercise. The result is the one of a fusion between ideas, techniques and materials used to shape a thought: we find ourselves, undoubtedly, facing a journey on search of the stinging knots of the aesthetic relationship. A speech that transforms the voice into a sign, into a drawing, into a printed body of works, in the shadows of something that has to do with the light, with the scenery given by the re-assembling act, with pigments, with drawing and the layering of collages.

Through the creation of a form, we gain access to new paths that take away their weight from things, and which surrounds and bend the space, inviting the viewer to immerse themselves in a range of chemical and alchemical processes: what is it, really, art, if not an alchemical code? A territory of conquer and production to decant and distill things?

Able to cross over the usual disciplinary boundaries, Henrik Strömberg composes a setting in which, around extraordinary hand blown glass sculptures, precious serigraphs, created in collaboration with the laboratory of Vittorio Avella (Casa Morra), vibrate dialectically above the complexity of the creative gesture. And then photographs, negatives, burned newspapers, and materials that the artist selected with indefatigable attentiveness among the workshops populating our historical center.

The compositions are perfectly symmetrical and, at the same time, are open, placed beyond constraints and dikes, revealing an intimate taxonomic attitude that is not given as a petrified structure, but as an intimate elaboration of consciousness.

It follows a narrative in progress that outlines a geography of connections between icons, an embodied meaning that coincides with an unmistakable metonymic linguistic-expressive interweaving: the content and the form, the inside and the outside, the signified and the signifier, the oscillation and the becoming, the obsolescence and the metamorphosis, are

concurring to build a hyper-historical stronghold, in which Strömberg sets his personal, aesthetic and cultural path: open freely to the viewer, who becomes an actor of his own intimate landscape, of his silent abstractions, but also of wider and markedly random latitudes.

We are witnessing the migration of patterns in which the order of things and the space are redefined: first the artist outlines a space specific. Then, he leads us from one point to another, through different perspectives, multiplying the points of view, gradually spreading them over the different angles. Eventually, his pieces are transformed into a pivotal body that moves to touch the urban space outside, in a play of assonances and differences, interpenetrating the icon of Naples, to the extent of a re-evaluation of its symphony. The magic of this *mis en scène* is, indeed, consisting in making its different parts work perfectly as for a clockwork device, with the awareness, however, that it will always be impossible to cage it within rigid rules.

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