

## «Meridiane» («Sundials»)

**13 April – 29 June 2023**

**Palazzo Borromeo, Piazza Borromeo 12, Milan (Italy)**

The series of drawings and paintings, which are collectively called Meridiane («Sundials»), began in 2012 as tests on wrapping paper created in my studio in Via Pacini, Milan (Italy).

Over time, the artwork has also evolved into other forms such as fresco-painted plaster or digital prints on paper.

More recently, the drawing of the Meridiane has reached an “environmental dimension” such as the works realised inside the disused historical factory in Crespi d'Adda or in the Mirador space in Pisogne (both in Lombardy, Italy).

The Meridiane are drawn with the help of sunlight, which casts shadows on the architectural space, such as floors and walls, or more simply on sheets laid on a table in front of a window.

The mark, set by the limit of the Sun's shadow, moves imperceptibly in time and the simple tracing of this mark allows you to draw straight lines that clearly indicate the position of the Sun at a given moment. Just the time it takes to draw a line lets the Earth and Sun move enough to shift the shadow so much as to draw a new one; essentially, it is a matter of drawing lines continuously following the Sun's motion with no interruptions except those caused by clouds temporarily obscuring the light.

In the spring of 2020, between March 11 and May 29, at the time of maximum confinement due to the pandemic, I created a series of 40 works on white or Havana-coloured wrapping paper.

The sign of the window shadow with the panes closed or open, with the shutters pulled up or wide open and sometimes the shadow of the stem of a pepper plant growing in a pot on the windowsill were the only graphic elements on which the execution of the drawing relied, which interprets the line in many different ways: a wave, a pattern, a row of dots or circles, a mock script or the stem of an imaginary plant, and so on.

The presentation of these papers does not want to focus attention on every single detail, preferring to leave in sight just a sample of all the “graphic fun” and letting the observer guess the colours and materials used for each individual sundial.

The series of papers revolves around the room without any precise order, quite indifferent to the architecture, like a coloured flounce that overwhelms the viewer, suggesting a kind of paradoxical tapestry made up of many overlapping drawings.

*Stefano Arienti*