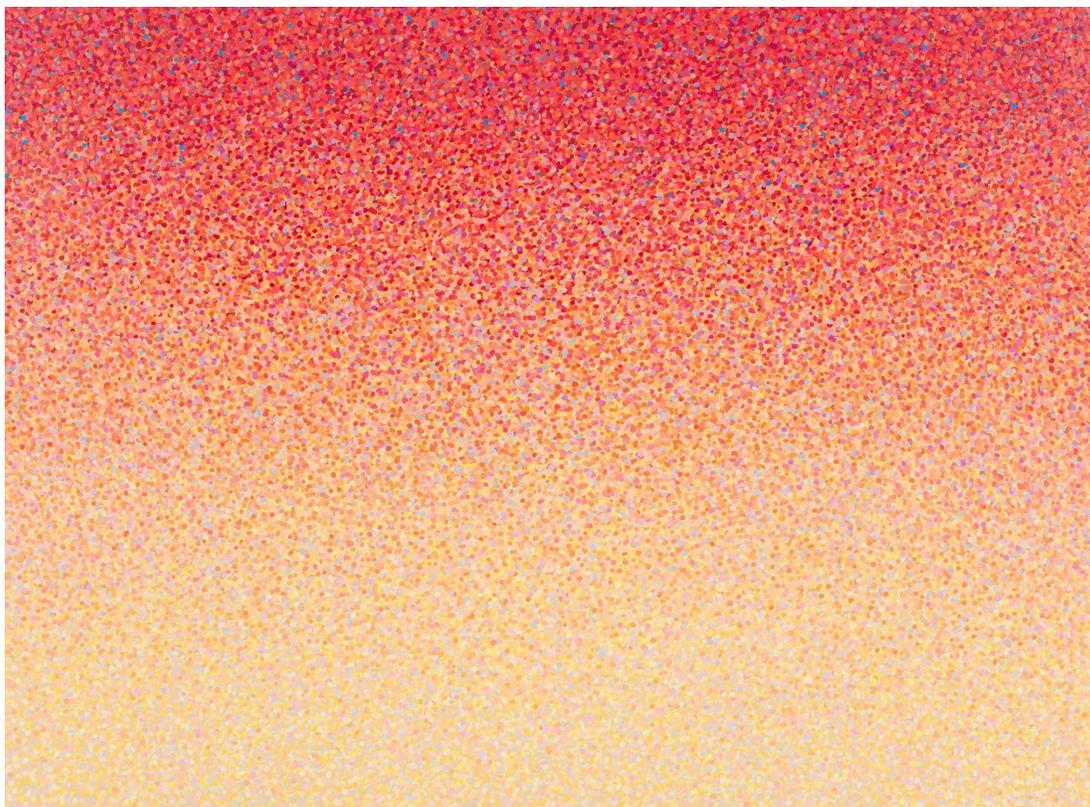


MIGNONI

Cyrielle Gulacsy: *Light in the Distance*

MIGNONI | New York City

January 18 – March 15, 2022



Cyrielle Gulacsy, *CS08*, 2021. Acrylic ink on canvas, 46 ½ x 61 ½ in

NEW YORK, NY – Mignoni is pleased to present the gallery's first exhibition with Cyrielle Gulacsy (b. 1994), a self-taught French artist whose work is inspired by research from the astronomy and astrophysics disciplines. Her work, delving from a natural interest in things like space-time and electromagnetism, to the diffraction of light, is meant to, in a factual yet palpable way, offer a glimpse of the invisible reality that surrounds us, with all of its dizzying dimensions. Gulacsy hopes the work arouses a curiosity within the viewer, and evokes an enlightenment in his or her vision of the world.

Born and based in Paris, Gulacsy studied graphic design, graduating in 2016, and began drawing and painting works resembling ideas within fields she was learning in her personal time: Particle physics, visible light radiation, quantum mechanics, and beyond. This became the focus of her work and career through present.

From 2016-2021, Gulacsy has shown within group exhibitions and at solo capacity in Paris and LA. *Light in the Distance* will mark her NY debut, opening **January 18, 2022**. The presentation will be comprised of 4 large canvases, 8 works on paper, and 2 sculptures, all new & never-before-seen.

Find below an artist bio, additional preview images, and exhibition text by Robert Brown.

About the artist

Cyrielle Gulacsy (b. 1994, Paris) lives and works in Paris. Her works have been presented in galleries and at art fairs in France and in the U.S., and live within private collections. Self-taught, Cyrielle devoted herself to drawing and painting at the end of her studies in 2016. At first driven by a quest for realism, her work evolved under the influence of modern physics, towards the representation of an imperceptible reality... of the order of abstraction, concealing the invisible laws of nature. Space-time, electromagnetism and the diffraction of light are all fields of research and experimentation that allow the artist to explore new representations of reality. The artist explores our perception of light through space and time and reveals to us the material that composes it. Her “atomist” approach to pointillism results from a desire to get closer to the quintessence of things and to account for infinite quantities that are difficult to conceive. Each point, whether it is the measure of a particle or a celestial object, gives shape to an inaccessible reality and offers, at the same time, an intimate and dizzying point of view of the world around us.



Spacetime Warp, STW-01, 2021. Oak wood, 7 ⁷/₈ in. diameter



Andromeda C02, 2021 Acrylic ink on canvas, 39 $\frac{3}{8}$ x 47 $\frac{1}{4}$ in.



Detail Shot, *Andromeda C02*, 2021

Exhibition Text | *By Robert Brown*

Light in the Distance is Cyrielle Gulacsy's first exhibition at Mignoni and comprises a sequence of paintings and sculptures drawn from almost all areas of her practice. As its title suggests, the show is founded upon ideas of light as it is both manifested and perceived at a variety of different cosmic distances from the Earth.

Born in Paris in 1994, Gulacsy is a French artist who makes use of the aesthetics of Minimalism to attempt to translate the latest scientific conceptions of reality into simple, eloquent and evocative images. Meticulously researched and concerned with such fundamental, but also ineffable concepts as space, light, infinity, entropy and time, her predominantly abstract paintings and sculptures are contemporary invocations of the sublime.

Drawing her inspiration from the exhilarating but often difficult-to-comprehend field of modern physics, Gulacsy seeks, through the power and immediacy of simple imagery to provide an alluring but also meaningful visual appreciation of this complex world of quantum paradoxes and wave-particle ambiguities. Towards this end, she has adopted a minimalist form of abstraction – a pictorial language she feels is well suited to an art attempting to deal with both the microcosm and the macrocosm. Because it depicts 'nothing', abstraction, as Gerhard Richter once observed, offers 'a better way of gaining access to the unvisualizable [and] the incomprehensible'. Minimalism too, in its self-defining but also open-ended magnification of a single element or component into a totality, is also an artform that provides an appropriate bridge between the idea of the singular and the infinite. As with the scientific research that forms the basis of all Gulacsy's work, ideas about perception and of the innate relationship between the observer and the observed (features intrinsic to the fields of both art and science) are also central to her practice.

The simple observation of the light of the sky is, of course, as Gulacsy has pointed out, also 'a form of time travel. Each observable fragment of the celestial vault, which we perceive at first glance as a multitude of objects distant from us by space, is, in reality, an image of the past which continues to exist only in our present.' In accordance with this, in its exploration of light, *Light in the Distance* also attempts to offer its own pictorial journey through space and time.

The exhibition begins with a sequence of colourful monolithic abstractions reflective of diffracted light as it passes through the lens of the Earth's atmosphere and then that of our eyes. From these 'Diffraction paintings' displaying the rich, colourful spectra of light perceptible to a human's experience of our sunlit sky, the images move gradually further away from the Earth into the domain of the stars and finally towards the outermost reaches of the cosmos where our perception of light must be measured mathematically and mechanically. Here, the images become ever more monochrome, minimal and mysterious. In passing through the show, therefore, the viewer's own spatial and temporal journey through the exhibition will echo and trace, in reverse, that of the path through space and time of the light that its images represent.

Gulacsy's *Diffraction* paintings, which mark the start of this journey, are comprised of thousands of coloured dots that combine to create a series of wave-like spectra of colour. These hand-painted particles of fluid matter (acrylic ink) represent the billions of photons (the wave-particles) of which the inherent mystery that is light is composed. Consolidated into wavy fields of gradated colour, the painstakingly hand-crafted nature of these thousands of dots brings the ethereal, abstract nature of the infinity they attempt to describe back down onto an individual and even personal human scale. Gulacsy's *Diffraction* paintings are also, she says, an exploration of 'how our perception of light changes according to spatial and temporal factors' and approximate 'how the matter that makes up light could manifest itself visually if we were able to perceive it'. Composed like 'windows opened to the sky that capture an ephemeral instant of daylight' they invite the viewer to 'a moment of contemplation but also to a consideration on the very essence of light...[and] open the door to the invisible' while also enabling 'the viewer to grasp the reality of the physical world.'

In contrast to these colourful, earth-orientated pictures of light, the subsequent works on show depict the astral light of the farther cosmos. Recalling Jean Dubuffet's *Texturology* paintings of the 1950s, for instance, Gulacsy's *Andromeda PO2* depicts this adjacent galaxy to ours as an earthy, near-monochrome abstraction of dots. An essential difference here, however, is that Gulacsy's monolithic abstraction is an approximation of the visible reality of this galaxy, drawn from a recent image taken by the Hubble telescope.

Moving further out into space, and back in time, Gulacsy's *Distant Light* drawings chart the last visible light of stars to be seen from Earth while her star and solar spectrometer pictures depict the charts that map a star's chemical composition in the form of absorption lines visible through the decomposition of its light through a prism. What interests her about these, Secchi-type spectrum charts she says, 'is how light is naturally distributed according to a precise pattern, but which, far from being random, forms a code that tells us about [a star's] identity.'

Graphic reflections of the innate beauty and clarity that Gulacsy finds inherent to both the results of scientific data and research and in its tools, mechanisms, charts, apparatuses and diagrams, the apparent simplicity of these minimalist images is deceptive. Packed with interpretable data, they are works that through the paradox of their simultaneous fullness and emptiness ultimately evoke a sense of transcendence.

In conjunction with these painted and graphic images, *Light in the Distance* also presents a series of small, wooden sculptures. Entitled *Space-time Warp*, these works, belonging to an ongoing work-in-progress, are in many ways indicative of the exhibition in its entirety. Hollowed out in such a way as to evoke a sense of the path of light moving from a distant, barely perceptible origin, these exquisite sculptures speak of the innate relationship between, light, space, matter and time. Wood, Gulacsy believes, is a particularly 'evocative manifestation of spacetime' because 'time is written out as a gradated space on the wood through its rings' recording and mapping its passing in a sequential spatial graph of lines embedded within the material itself.

Here, in the grained rings of wood, Nature's own manifestation of the language of time has been translated into a legible graphic imagery that codifies and presents the passage of time with the same minimal simplicity, spatial precision and elegance to the way in which Secchi-type Spectrum charts, for example, map out the components of stars. Similarly, the way in which these small wooden sculptures articulate the passage of light out of darkness into a gradated, measurable and ultimately open world of increasing visual complexity and colour offers a close visual parallel the main theme of the show as a whole.

Enamoured by the inherent beauty of the language and methods of modern physics and the extraordinary revelations about the nature of reality that they provide, Gulacsy's pictures and sculptures serve as eloquent pointers to this intriguing, mysterious but also ultimately unknowable, unfathomable realm. Carefully hand-crafted, scrupulously researched and yet also ultimately reflective of her own feelings of awe and fascination, these works are personal approximations, or what she prefers to call 'clues', to this unknowable reality: images and forms that accept, acknowledge and reflect upon their own inadequacies. They are, she says, her first steps on a never-ending path of exploration and research of which she feels she has only just begun. Like a breadcrumb trail of these clues moving through space and time, the paintings and sculptures in Gulacsy's *Light in the Distance* are, therefore, works that mark not only the path of astral light out of the darkness and distance of the past but also a journey of illumination.

About Mignoni



Mignoni, based in New York, specializes in works by prominent European & American post-war artists with a focus on minimalism.

The gallery advises institutions and private clients in acquiring works by a renowned group of artists, including Alexander Calder, Donald Judd, Rudolf Stingel, Ed Ruscha, John Chamberlain, Adolph Gottlieb, Lucio Fontana, and Eduardo Chillida, among others.

The gallery presents two to three high-quality exhibitions each year. Past exhibitions include solo presentations by Donald Judd, Sol LeWitt, and Frank Stella and group shows featuring the work of Dan Flavin, Donald Judd, On Kawara, Robert Mangold, Kenneth Noland, Joel Shapiro, and Christopher Wilmarth.

Fernando Mignoni founded the gallery in January 2017. Previously at Christie's London for nearly a decade, he left as Director of the Contemporary Art Department in 2007 to join his family's gallery, Galeria Elvira Gonzalez, Madrid. From 2007 to 2017, he ran the secondary market program both at the gallery and art fairs. He also organized shows by Donald Judd (2009), John Chamberlain (2010), Alexander Calder (2010), Dan Flavin/Donald Judd (2013), and Robert Mangold (2017). Mignoni is an expert in the work of Donald Judd, Agnes Martin, Alexander Calder, Robert Mangold, Lucio Fontana, and Eduardo Chillida.

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