

To the Limit

Andrea Galvani follows the sun at the speed of sound

by Rebecca Rose Cuomo



"Boundaries change position, accumulate power, produce energy. They can be political, geographical, or psychological – but often the most significant ones are invisible." So says New York-based artist Andrea Galvani – whose complex repertoire of photography, video, drawing, sculpture, audio, installation and performance pushes across limits.

Through site-specific intervention and cross-disciplinary collaboration, Galvani's work coalesces around collective action. To produce *The End* (*Action #1*), part of *The End Trilogy*

(2013–16), a multichannel video installation, the artist coordinated with local cameramen in over thirty locations across Central America to film the sunrise over the Atlantic Ocean. Discrepancies between atmospheric conditions on-site, sensitivities of recording technology, and the cameramen's movements manifest a kaleidoscope of space and time, in which geopolitical borders lose meaning. *Action #1* was conceived as a homage to Galileo Galilei, whose heliocentric model of the solar system originated modern astronomy; the

videos were filmed simultaneously on the anniversary of his death. Projected upon architectural platforms and walls, *Action #1* becomes a cosmic cinema. Live vocal performances at specific times during exhibitions transform the installation into an immersive theater of light and sound. Synchronized videos merge through simultaneous repetition and an extended horizon line – a boundary that serves to unify, not divide.

As opposed to an eternal sunrise, *The End* (*Action #5*), another work from the series, depicts a never-ending

sunset. Filmed from a military aircraft flying at supersonic speed against the direction of Earth's rotation, *Action #5* suspends the sun in its descent above an oceanic horizon. "Movement negates movement," Galvani describes, "the work is a paradox. Space is accelerated in order to stop time." Screened from a gold MacBook atop a concrete

Above
Andrea Galvani, *The End [Action #1]*, 2013–2015,
installation view at Art in General
Courtesy of the artist & Art in General, New York
Photograph: © Charles Benton, 2015

plinth, the structural stillness of *Action #5* contrasts with the video's violent vibrations, the destabilized boundary between sea and sky. As a whole, the series is a monument to constant flux, memorializing and mobilizing the passage of transitory states. "The End rests upon the idea that boundaries are not points of separation, but of contact," he says.

This year at Frieze New York, the Deutsche Bank Wealth Management Lounge will present a unique selection of Galvani's works including some that recently entered the bank's collection.

Among these are several large-scale analogue photographs from the series *Llevando una pepita de oro a la velocidad del sonido* ('Bringing a gold nugget to the speed of sound', 2015), developed in conjunction with *The End*. Flying parallel to military jets, Galvani photographed the planes crossing the sound barrier, opening a visual door through the solid wall of sound. As Galvani says, "The only way to extend a limit is to cross it."

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