

WORLD IS A HOUSE OF DEPARTURES

23.05.2026 – 27.06.2026

EMANUELE RESCE

Emanuele Resce's work is shaped by layers, temporal, geographical, and interpretative. These do not simply accumulate; they overlap, intersect, and influence one another, generating complex, sometimes parallel realities. Drawn to what escapes immediate perception, he moves freely between past and present.

This exhibition begins in Istanbul, where the artist spent several weeks. There, he encountered a city formed through successive transformations: Ottoman heritage coexisting with large-scale contemporary urban development, and different religious traditions inhabiting the same architectures over time. This context, together with the encounters he experienced, prompted a reflection on form and meaning, symbol and material, and on the coexistence of multiple temporalities within a single space.

Certain visual references became central to this process. The drawings attributed to Mehmet Siyah Kalem, particularly his depictions of jinn, embody cultural hybridizations between Central Asia and the Islamic world. These figures gradually populated the artist's studio during the development of the works.

Most of the pieces were produced in Casalbore, a small village in southern Italy where Resce grew up. Returning there after several years in Milan opened a different perspective: that of a place equally marked by layers of history. From Samnite necropolises to Lombard and Norman remains, the territory becomes both a site of investigation and a working material, this time charged with a strong personal dimension.

Time is the central axis of Resce's practice, though not as a linear progression. Forms, symbols, and narratives do not follow one another, they coexist. The resulting works assemble heterogeneous elements into unstable configurations, suspended between construction and transformation. Blending materials and references, and oscillating between human, animal, and mechanical forms, they appear as contemporary totems carrying both individual and collective memories.

After Istanbul and Casalbore, this line of inquiry extended to Berlin. In a markedly different urban context, the artist continued to explore the relationships between languages, places, and temporalities, while opening his practice to new collaborations, particularly with artists from the street art scene. Departures and returns ultimately converge in this exhibition, which invites the viewer to step into a space where time unfolds differently.

Sound work: Hilal Can's sound collage titled «582 - Istanbul-Milano» is a 4.30-min excerpt from an approximately 20-min work composed of recordings made in different times and locations, including Istanbul, Milan, and Urfa.

Works on walls: Cédric Mantel, Emanuele Resce, Damien Sayer, James Verhille

Text by Eléonore Varone / Secant Space Istanbul

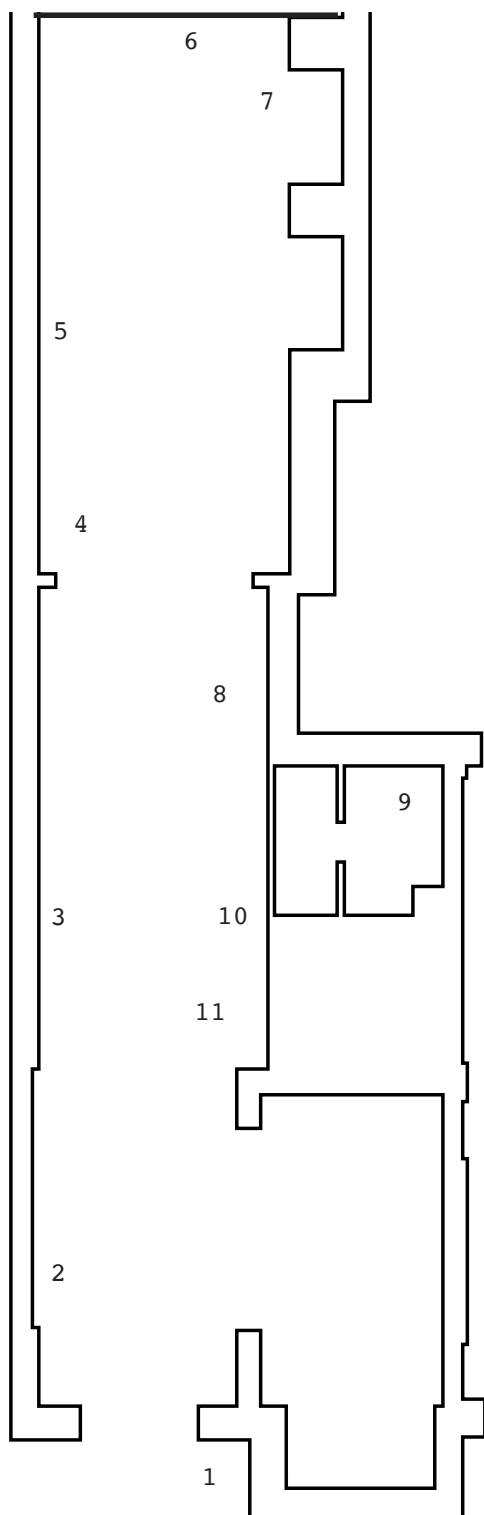
Curation Eléonore Varone / James Verhille

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1. 00, 2026
tuff, sanitary ceramic elements, tile fragments, adhesives, and markers on ceramic
40 × 16 × 14 cm
2. We shift billions of times per second, 2026
welded iron and aluminum, found dumbbells (cast iron), boxing gloves
100 × 30 × 17 cm
3. Memory is created in the present, 2026
mixed media on iron
17 × 22 × 5 cm
4. Study on Mehmet Siyah Kalem 4, 2026
iron, dissected angle grinder, ceramic fragments, and polyester filler
105 × 45 × 30 cm
5. A little more slippery space-time, 2026
assembled auto parts, construction iron, body filler, and engraved stone
37 × 33 cm
6. Study on Mehmet Siyah Kalem, 2026
drill bits, melted plastic, welded iron and aluminum
60 × 30 × 20 cm
7. Afternoon breeze, 2026
welded industrial fragments, ceramic, and tuff
67 × 20 × 20 cm
8. The ebb and flow of the infinite, 2026
engraved stones, gym weights, welded iron elements, drill bits, acrylic enamel paint
40 × 30 × 20 cm
9. Study on Mehmet Siyah Kalem 2 - 3, 2026
welded iron, stone, melted plastic
68 × 35 × 20 cm
10. Iod Sugar Sex Magik, 2026
welded iron, stones, and repurposed CD
63 × 62 cm
11. Disconnectus Erectus, 2026
welded iron, aluminum, and metal tools
40 × 40 × 50 cm