



The Euroluce 2023 Exhibitions

Interior Night. Bright Artifacts

Curated by Michele Calzavara

Exhibition Project: Berfu Bengisu Goren

18th – 23rd April, Pavilion 15

An **exhibition of architectural images of interiors** in which **artificial light** is the protagonist. A show populated with figures, accents, glows, constellations, rhythms, points, vectors and the occasional “capriccio” of light in which a lightbulb or light source can be made out, creatively **inhabiting and transforming the space** in a special way.

It is **neither an historical nor a chronological exhibition, nor indeed is it structured according to technical lighting criteria** – such as light as a service element and light as a vehicle for information and meaning, with the accent on the latter aspect – but is ordered by interpretation keys, and categories that invite the viewer to look at **families of design solutions, particular details, and genuine inventions**, as collections of large and small case studies.

A selection of dozens of photographs, accompanied by informative comments, illustrate **luminous artifacts** ranging from **small “grafts”** to veritable **full-scale architectural creations**, from great masters to the youngest of designers, past icons rooted in our memories and images that have perhaps been overlooked or forgotten, in a bid to narrate a small, by no means exhaustive inventory of luminous poetics, languages and approaches.

“The distinguishing factor of exhibitions on architecture is that the latter cannot be present itself. It has to rely on substitutes, and when it comes to light, photography is one of the most fitting. However, Night Interiors is not a photographic exhibition in the strictest sense, rather a short journey across images that have punctuated modern and contemporary design with interiors containing luminous insights that surprise, give pleasure and are still capable of stoking new ideas,” said **Michele Calzavara**.

Exhibition Concept

The exhibition project is characterised by unusual material choices, with particular focus on their **chromatic and luminous properties**, and by an architectural conformation that provides for two parallel functions simultaneously: the **exhibition space** itself, and a **space given over to workshops and professional meetings**. This duality is catered for by two converging paths and is interpreted by a **powerfully geometric floor plan**, with volumes that evidence reciprocal relationships as well as the autonomy of the individual parts.

The **exhibition** path has been devised to provide a **progressive** experience of the space and bring the story to life in a stratified continuum. The **photographs on show**, of different



formats and on different supports, have been grouped into a number of visual clusters that play out on a common horizon, as the through line of the curatorial narrative. Rather like intangible instructions, these visual compositions highlight the relationships between the various case studies that make up the narrative categories, visualised through different exhibition modalities: lengthy wall sequences, horizontal planes and luminous surfaces inform a path with an elastic rhythm and affording different levels of fruition.

The path culminates in the **workshop** space, seen as an open, multi-purpose, even intimate area, in which further insights into the subject of artificial light can be gleaned from sectoral professionals.

"In some ways, thinking about an installation is rather like designing a lighting device: its main purpose is to "shed light" and therefore to render its intangible essence concrete. Whilst also allowing it to be distributed, faceted, filtered, transmitted and transformed. In this case, light is also the subject of the exhibition. Light for images whose representation requires different artifices in order to be evoked each time," said **Berfu Bengisu Goren**.

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