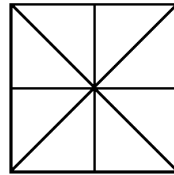
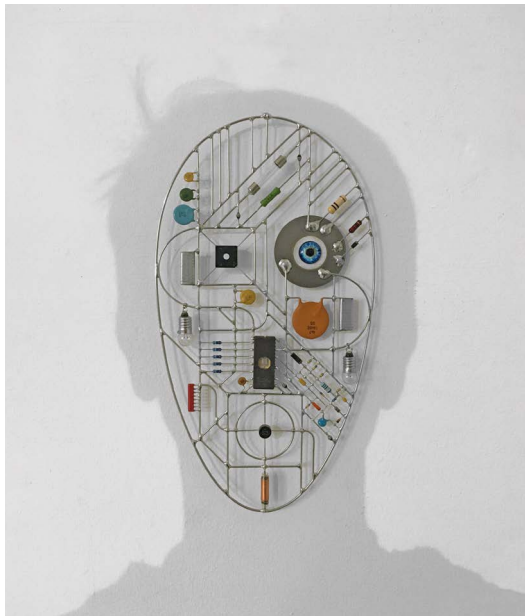


LEONARDO ULIAN



P O R T F O L I O



‘Embracing various mediums, from sculpture to sound to installation, my work explores the connections emerging between different entities and their interaction with the contemporary rituals of destruction and reconstruction of reality’.

Venus of the Orifices

2023

/Ultimo progetto personale realizzato/

The artwork 'Venus of the Orifices', made of refrigerator coils assembled and three-dimensionally modelled, embodies, in its stylised form, the well-known Greek sculpture of the 'Venus de Milo'.

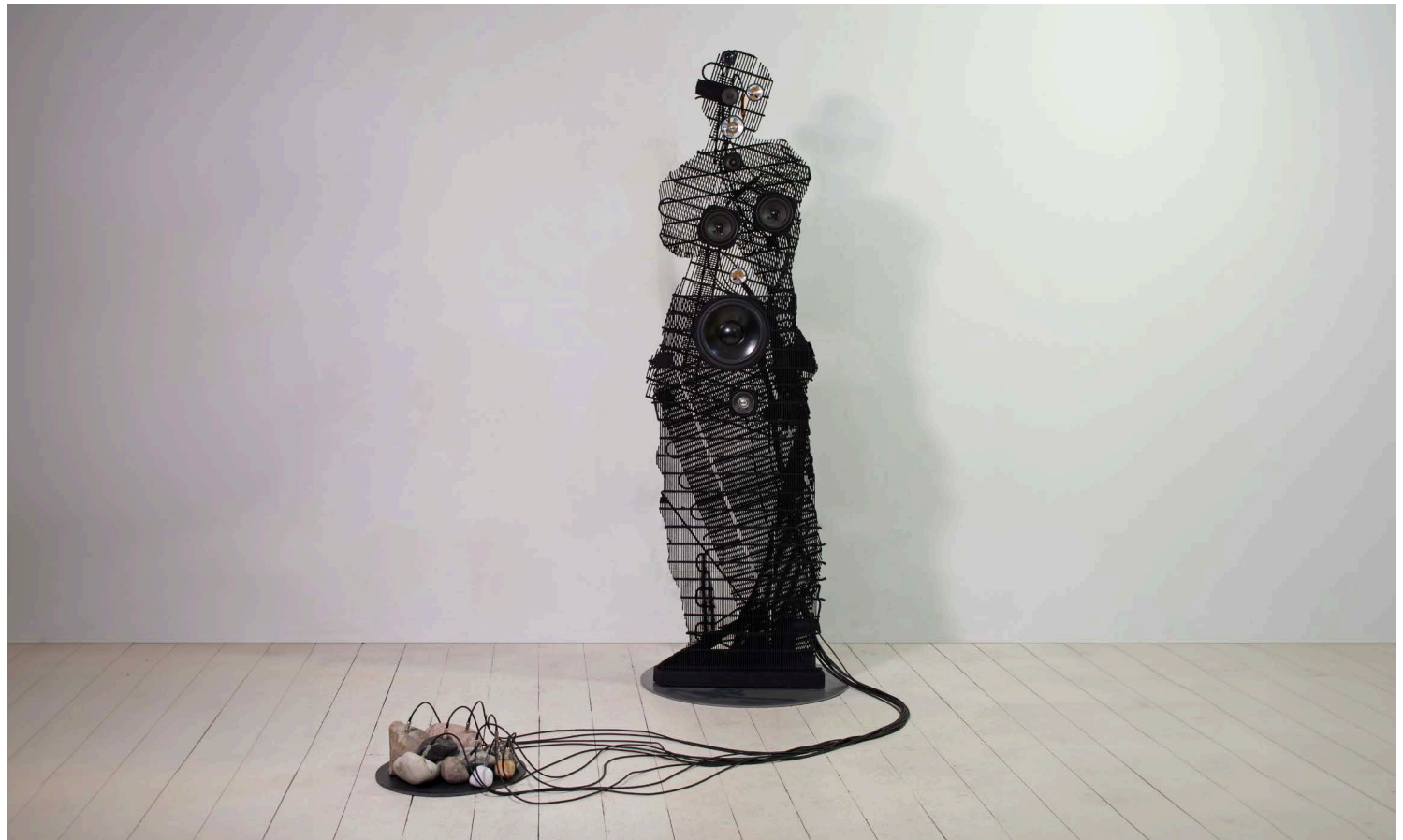
The coils, welded together and covered with black sand, accommodate speakers of various sizes positioned in the 'orifices' of the front of the re-imagined Venus. Each speaker, connected to a black audio cable with a jack at the end, becomes a conduit, a place of passage. The 'rigour' of the black grids, functional in expressing the idealised harmony of the Venus, is broken by the black cables that sinuously unravel from the loudspeakers, passing through the entire structure of the sculpture down to the base, and then connecting to small stones appropriately prepared and positioned in front of the sculpture.

The term 'orifice', which among other things identifies an opening in the human body, is here interpreted broadly; the loudspeakers also find their place in 'hidden' openings, or energy centres, identified by ancient Hindu traditions as 'chakras'.

Can a stone emit sound?

For quantum physics, this is a probabilistic question. Matter at the subatomic level is both a particle and a wave of probability, not in the strict sense of an audible sound wave, but the probability that a given element, an electron for example, is in a given position or 'state'.

"Trusting in the idealising power of the 'Venus of the Orifices' and the probability of the wave, I wait..."



Venus of the Orifices

Fridge coils, tin, loudspeakers, nuts, bolts, audio cables, acrylic paint, black sand, cable ties, steel, stones, Jesmonite. Venus: 180×60×60 cm, Stones: 35×35×10 cm, 2023.

Simulacrum of Silence

2023

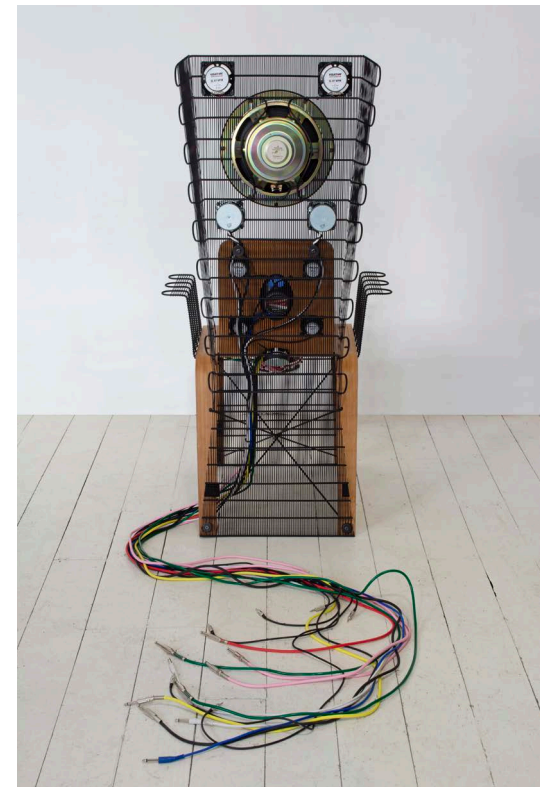
/Special project for Galila's POC collection, Brussels, Belgium/



Simulacrum of Silence

Bamboo chair, refrigerator coils, tin, speakers, nuts, bolts, audio cables, acrylic paint, wood stain, cable ties, steel bars, washers, 126×64×70 cm, 2023.

'Simulacrum of Silence', adorned with silent speakers, invites us to dwell in the interstice between potential and realization, encouraging us to find beauty in the unfinished and draw inspiration from the unspoken. The silence of the speakers, shrouding the space in calmness, becomes an embodiment of the theme itself, an exploration of absence and presence, of sound and its vacancy, and yet, within this stillness, the throne emanates a potent strength and radiance. The deliberate disconnection of the speakers embodies the notion of power withheld, where the potential for sound remains untapped, creating an aura of muted melodies. The mysterious vibe of Simulacrum of Silence finds its zenith in the throne's dormant potential, and the absence of audible resonance heightens the presence of a vibrational spectacle. The fridge coil grids, far from silent, become the unexpected performers in this grand orchestration. As images filtered in their metallic embrace tremble and dance, a dynamic play of light and shadow unfolds, offering an ethereal visual experience that transcends the limits of sound and silence.



Technological Mandala

2023 - since 2012 / ongoing series

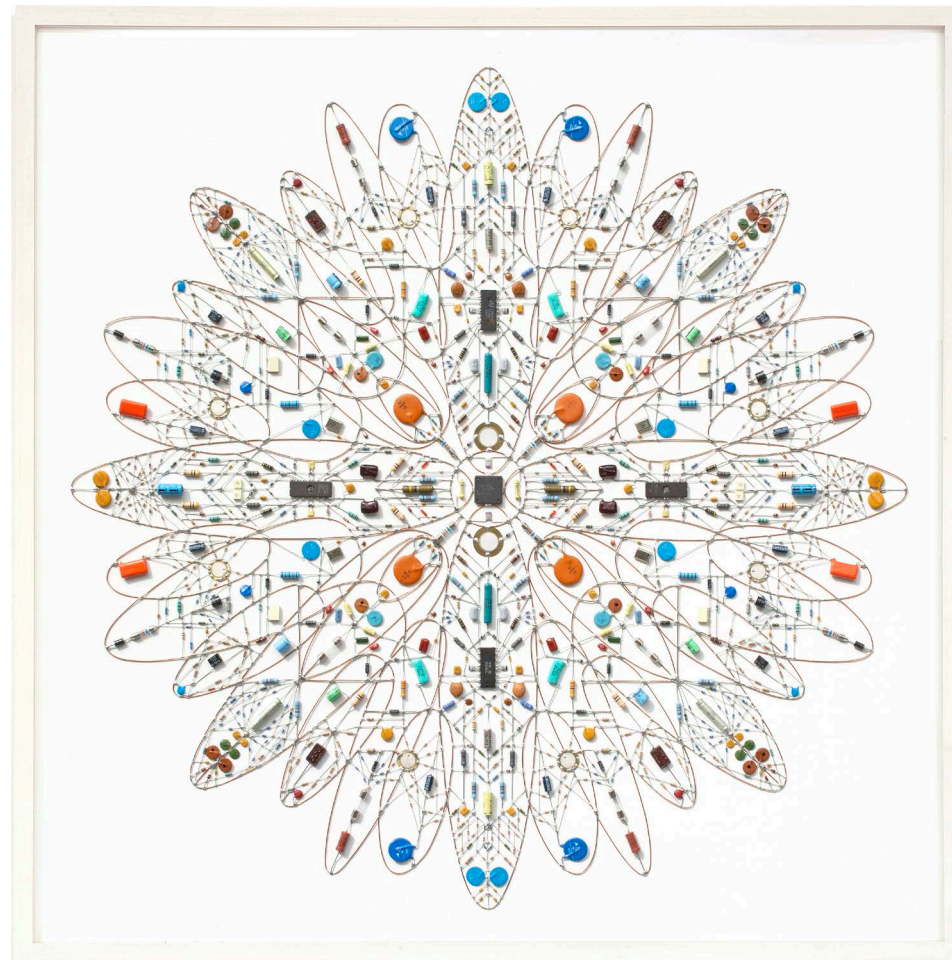
/Series/

The 'Technological Mandala' series, which draws on the symbolism of Eastern cultures, but not only, consists of abstract geometric juxtapositions of electronic components and carefully arranged and soldered-together plots of copper wire.

Technological Mandalas differ from conventional electronic circuits; they tap into a different energy source, acting as ideal electronic devices that trigger the mind with thoughts and images. Electronic components, separated from their original function, receive new life, giving rise to a hybridisation that embodies both spiritualisation and contemporary criticism.

"As a child, I was fascinated by microchips. They were the most peculiar and unforgettable objects I encountered when I took apart my electronic toys. For me, these tiny insect-like objects with many legs are true icons of the 20th and 21st century. They hide from us like black cockroaches, but they are everywhere and inevitably influence our lives.

With a 'techno-porn' act, I am fascinated to expose these small elements/worlds, which are hidden behind the technologies we use on a daily basis".



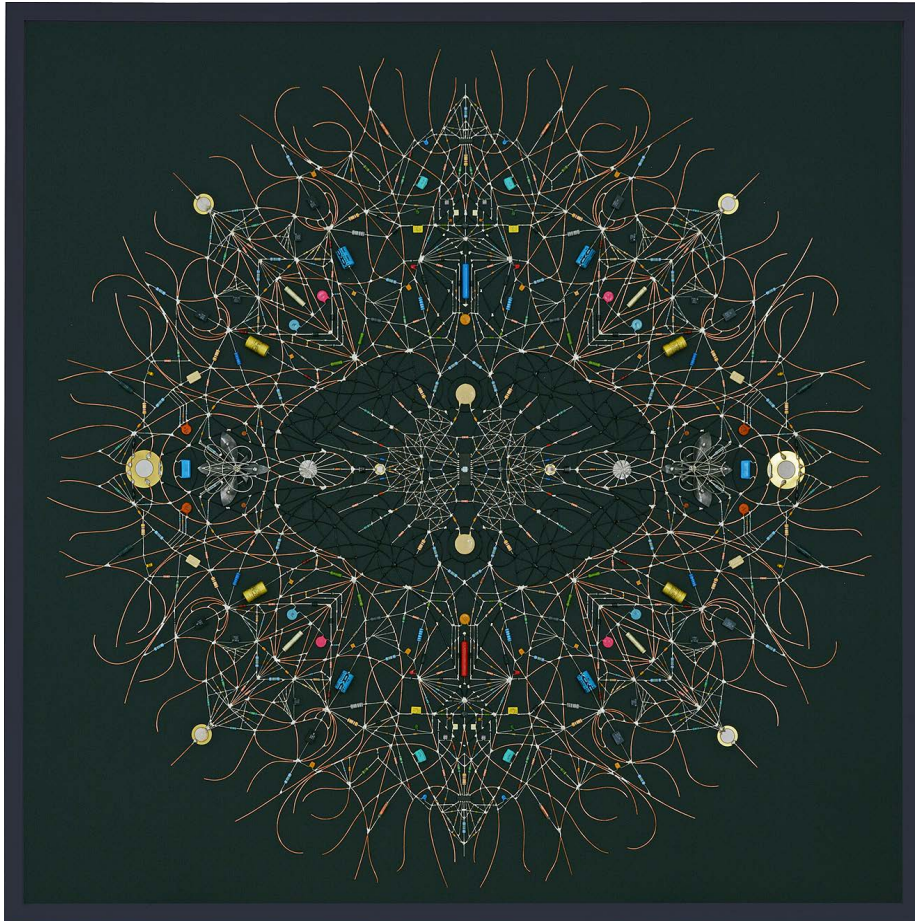
Technological mandala 166 – Voltaic Bloom

Electronic components, copper wire, tin, acrylic paint, paper, wooden frame, 84 cm x 84 cm x 4.5 cm, 2017

Technological Mandala

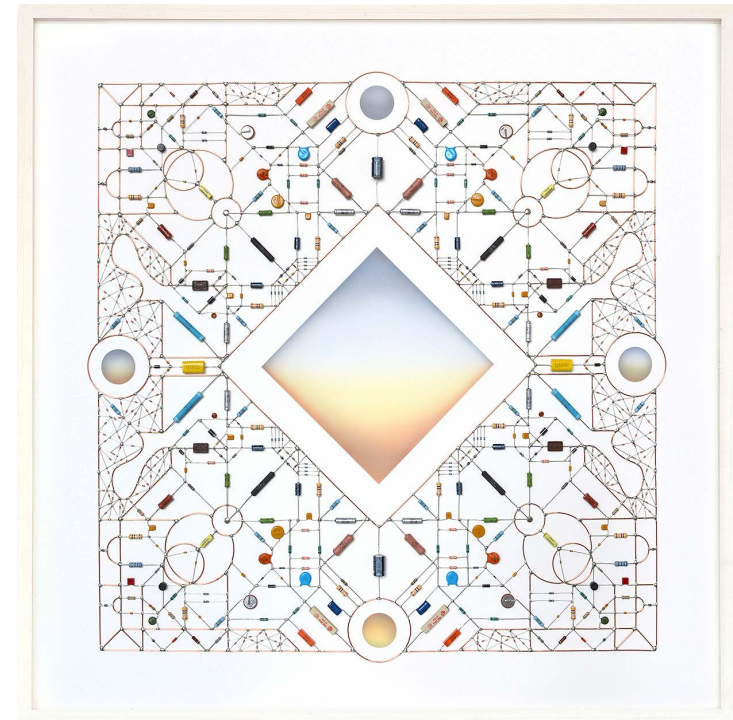
/Series/

2023 - since 2012 / ongoing series



Technological mandala 122 – Radial itself

Electronic components, copper wires, lead, paper, paint, MDF, wooden frame, tin,
124×124×5.5 cm, 2019



Technological mandala 103 – Threshold screen

Electronic components, copper wires, paint, paper, acrylic paint, MDF, wooden frame, tin,
84 cm x 84 cm x 4.5 cm, 2017

Technological Mandala

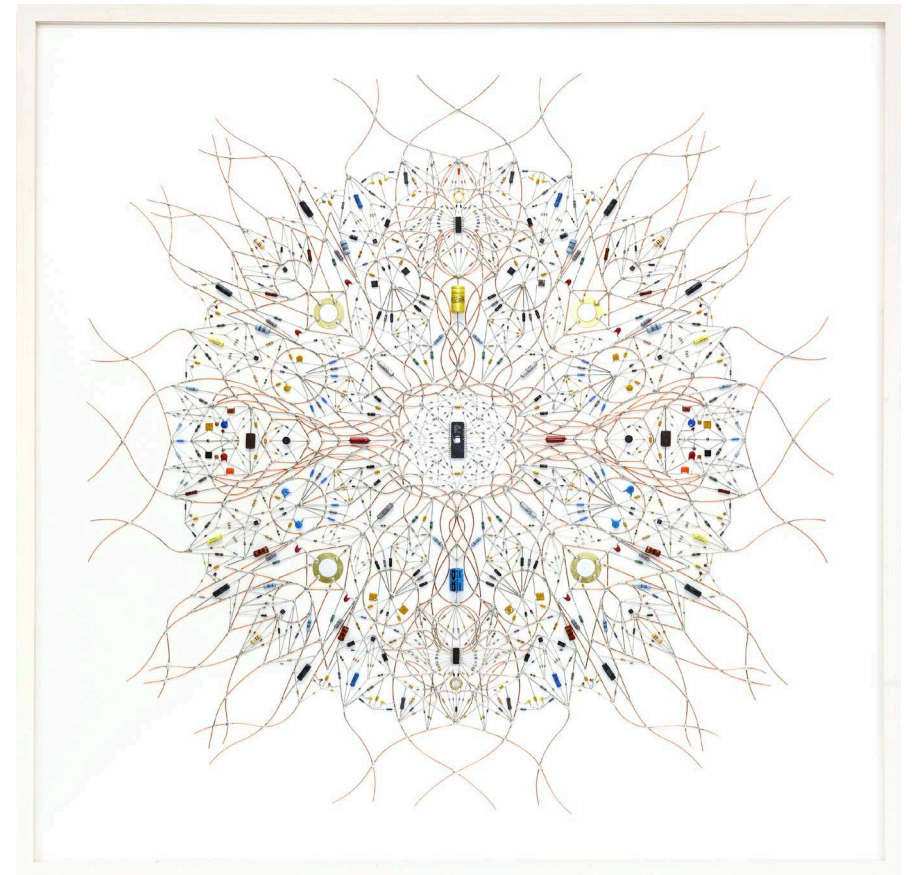
/Series/

2023 - since 2012 / ongoing series



Technological mandala 66 – Uriel

Electronic components, loudspeaker, paper, paint, copper wire, wooden frame, tin 110 cm x 115 cm x 4.5 cm, 2016



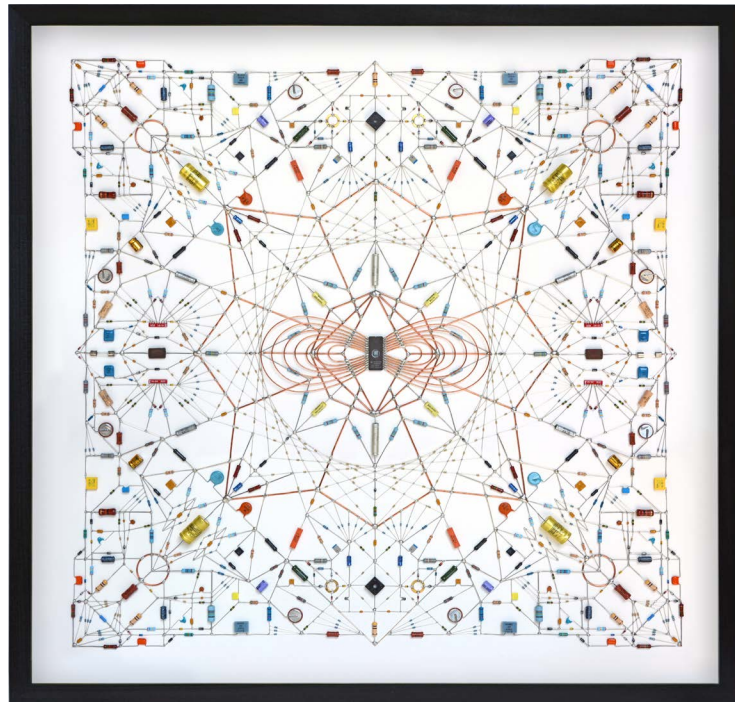
Technological mandala 52 – Solaris

Electronic components, microchip, loudspeaker, paper, paint, copper wire, wooden frame, soldering, 102 cm x 102 x 4.5 cm, 2015

Technological Mandala

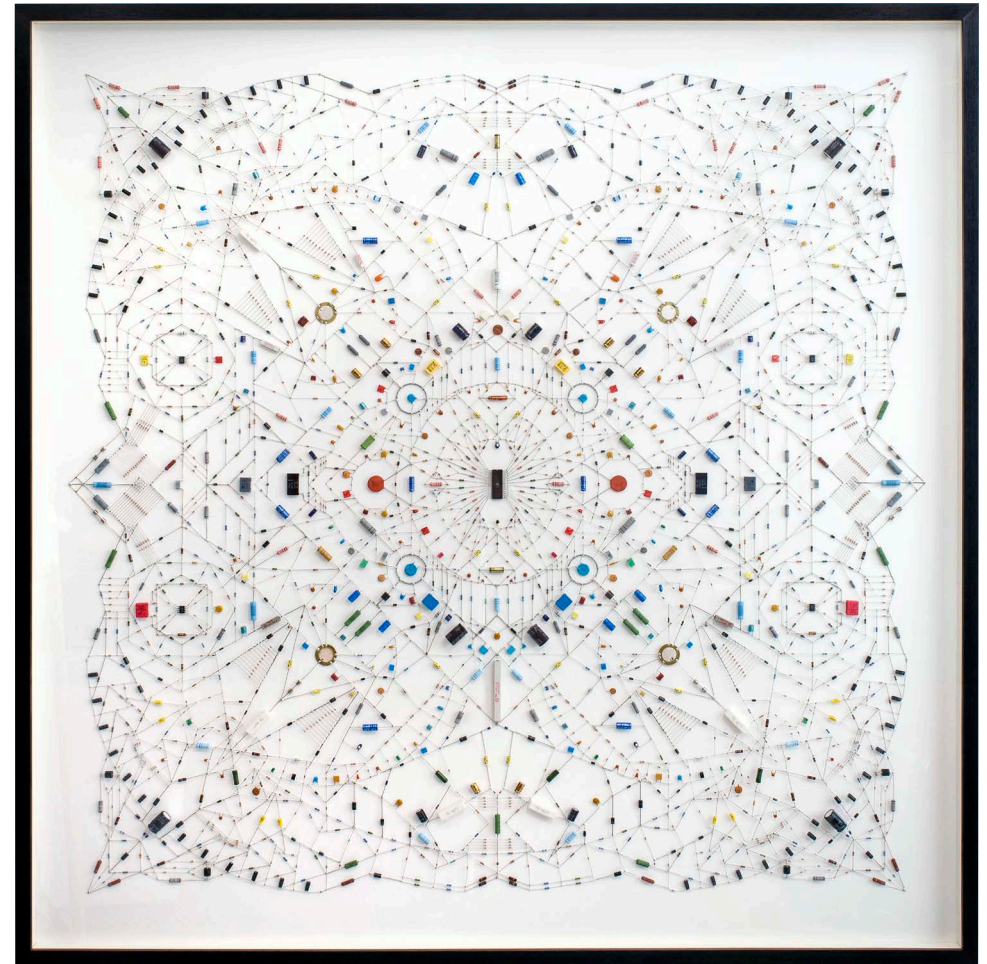
/Series/

2023 - since 2012 / ongoing series



Technological-mandala 20 – Resonator

Electronic components, copper wire, paint, paper, wooden frame, tin, 76 cm x 76 cm x 7 cm, 2014



Technological mandala 02 – The Beginning

Electronic components, copper wire, paint, paper, wooden frame, tin, 120 cm x 120 cm x 4.5 cm, 2012

Selfdom Reliquary

'Arte tra le Calli, Association [A]', Marano Lagunare, Italy
/Group exhibition/

For "[A] 2022, Arte tra le Calli", I am exhibiting two works that were created in different places and at different times but naturally came together for this event.

The first work is entitled 'Selfdom Reliquary', and is also the name of the installation. It is a humanoid figure made of wood of African origin and a tough, red essence. The figure is wrapped in copper wires and suspended from the ceiling by steel cables.

The second work, 'Technological Mandala 91 - As above so below', is a metal structure of a single bed, where the bed base is replaced with an abstract geometric construction of copper wires and electronic components.

The two works, the suspended sleeping humanoid and the modified bed net are ideally connected by a sound circulatory system above the wooden sculpture. The sound system is made from an amplifier's dismantled and working parts, a tape recorder modified to play a continuous loop tape and a guitar pedal that modulates and transforms the sound generated by a synthesiser.

The installation environment is pervaded by an obsessive sound that is played every eighteen seconds from the audio tape played by the recorder, and a random noise generated by the synthesiser in response to the presence of people in the room.

"Selfdom Reliquary" is a work that focuses on randomness and order of things in relation to the person as an individual, prompting the visitor to reflect on where and what the deep 'Self' is.

> [External link to video](#)



Selfdom Reliquary (Installation)

Electronic components, copper wire, paint, wood, tin, stainless steel frame, springs, microchips, loudspeakers, cassette recorder, prepared audio cassette, cables, theremin, guitar amplifier, effects pedal, spring reverb, stone, variable size, 2022

Selfdom Reliquary

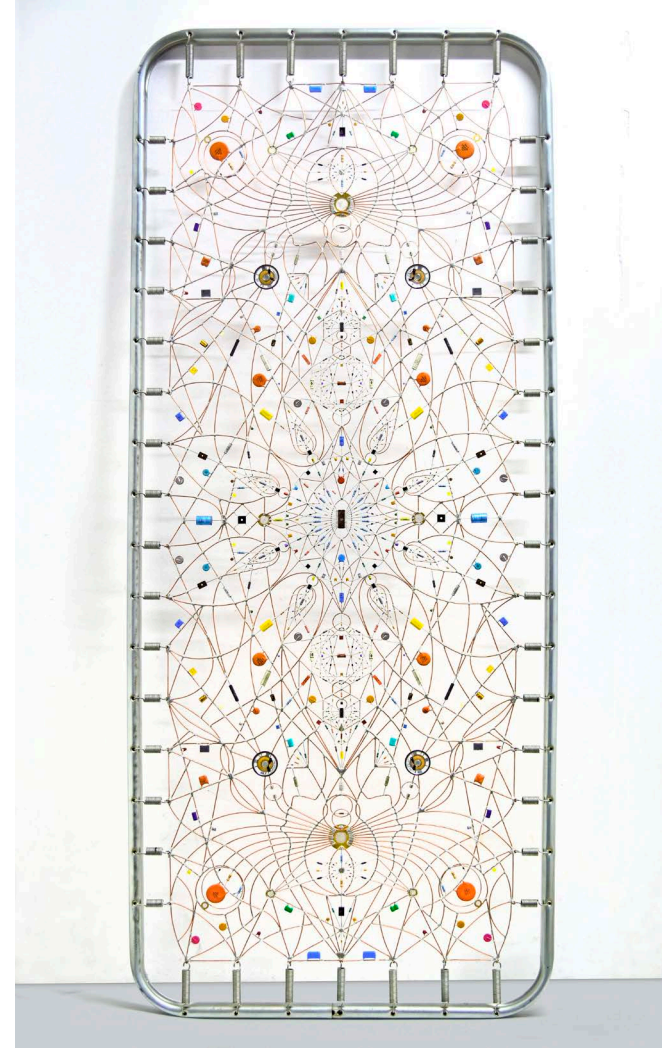
'Arte tra le Calli, Association [A]', Marano Lagunare, Italy
/Group exhibition/

Works used in the installation



Selfdom Reliquary

Copper wire, wood, paint, glue, tin, 185 cm x 57.5 cm x 27 cm, 2022



Technological mandala 91 – As above so below

Electronic components, copper wire, stainless steel frame, springs, microchips, speakers, tin, 195 cm x 83 cm x 4.5 cm, 2016

Shapes of Worlds of Shapes

2022

The Flat - Massimo Carasi gallery, Milan, Italy
/Solo exhibition/

The exhibition "Shapes of Worlds of Shapes" investigates the possibility of contemplating other universes, triggering innovative mental circuits at this crucial moment in human history.

Through materials as diverse as lead, copper, steel, and 'ready-made' objects such as chains, electronic components, 3D-printed elements and sports equipment, Ulian concentrates his research in the suggestive power of different entities, but capable of representing a chaos able to generate new contemporary macrocosms.

'Having finished the installation of the exhibition, and looking at all the works together, I had the impression that the gallery space had become the interior of a spaceship sailing through the universe.

The sculptures, humanoids with an ancestral and futuristic appearance, had become the crew of the spaceship, while the wall artworks looked like windows, or rather, openings to other worlds.'



Exhibition view

Shapes of Worlds of Shapes

2022

The Flat - Massimo Carasi gallery, Milan, Italy
/Solo exhibition/

> [External link to video](#)



Sound Tower

Steel, copper wire, power plug, adapters, USB cables, motion sensor, Arduino board, recorder, stone, microchip, feather, servo motor, disassembled amplifier, spring reverb, theremin, guitar pedal, tin, 190 × 30 × 30 cm, 2022.

Techno Atlas 024

Electronic components, silvered copper wire, paint, tin, plaster, MDF, wooden frame, 108 × 124 × 4.5 cm, 2022.



Scultopia 02 – The short circuit

Tennis racket, electronic components, copper wire, steel, wood, blackened patina, lead, tin, 237 × 71 × 68 cm, 2022.

Scultopia 03 – December 26

Squash racket, piezoelectric transducer, copper wire, paint, wood, lead, tin, 211×42×40 cm 211×42×40 cm, 2022.



Techno Atlas 010

Electronic components, silvered copper wire, paint, tin, plaster, MDF, wooden frame, 2022.
Diptych: 117×230×5 cm
Single work: 111×117×5 cm

/Series/

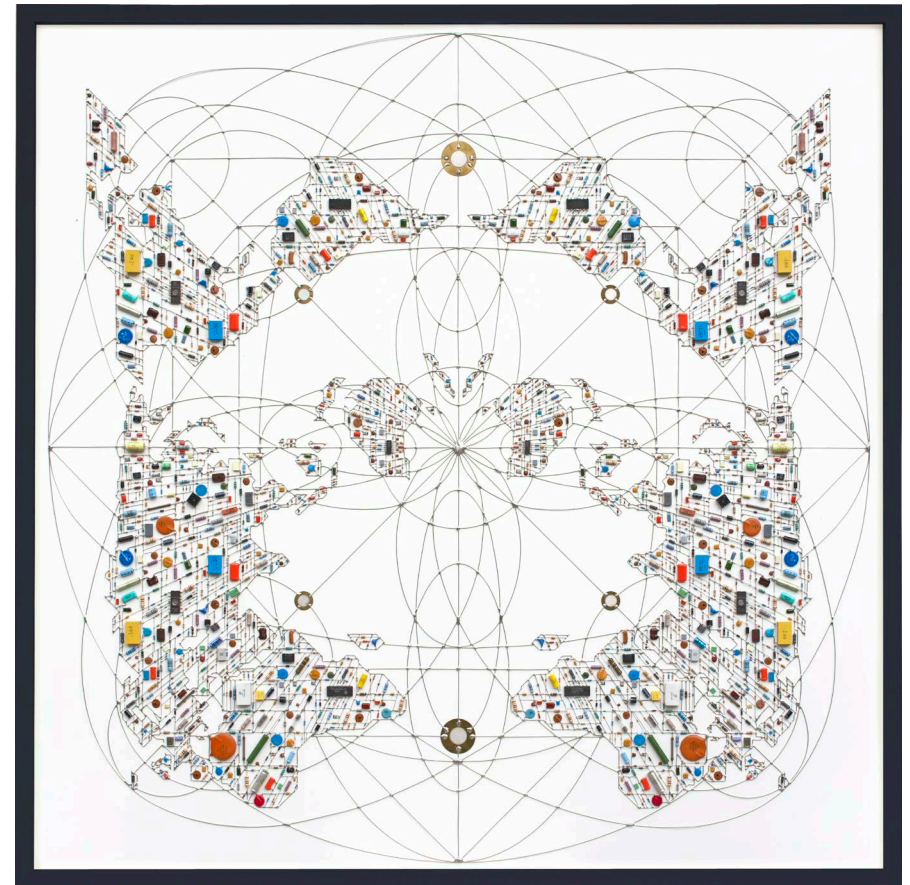
New course of the 'Techno Atlas' series presented for the 'Shapes of Worlds of Shapes' exhibition.

The electronic components and copper wires already present in the 'Technological Mandala' series are reworked for this series and take the form of stylised representations of globe maps.

The 'Techno Atlas' series is presented again for the solo exhibition 'Shapes of World of Shapes' at The Flat - Massimo Carasi gallery in 2022 in a new form. The new artworks, conceptually evolved from the first presentation in 2016, focus on aspects that explore more introspection and universality.

The depiction of landforms are transformed into more complex figurations of physical and non-physical territories; the maps, thus changed, lead the viewer on a visually balanced journey, stimulating them to explore new territories and reflect on the vastness of human consciousness.

The implementation of symmetry and Rorschach-spot-like patterns encourage inner analysis, inviting us to investigate the complexities of the mind and discover the hidden narratives within it; as well as urging us to consider the relationship with technology and its influence on the perception of reality.



Techno Atlas 23

Electronic components, silvered copper wire, paint, solder, plaster, MDF, wooden frame, 124×124×5.5 cm, 2022

Techno Atlas

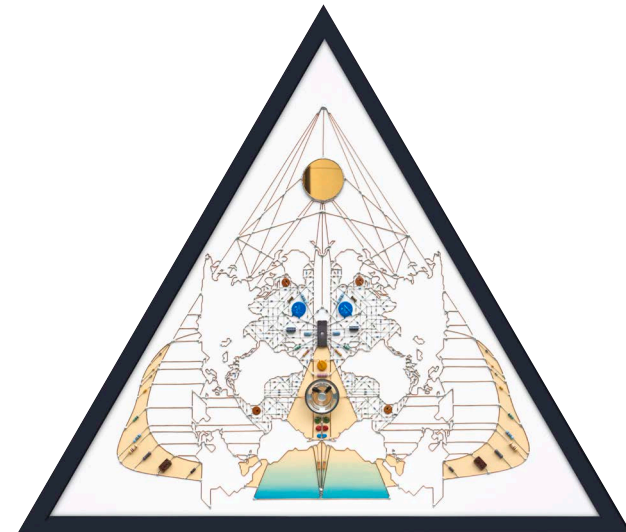
/Series/

2023 - since 2016 / ongoing series



Techno Atlas 007 – Ognun bale cun so agne

Electronic components, silvered copper wire, lead, tin, acrylic mirror, paper, acrylic paint, MDF, wooden frame, 153 × 95 × 5.5 cm, 2022



Techno Atlas 27 - I, Spaceship

Electronic components, copper wire, paint, acrylic paint, tin, perspex acrylic mirror, plaster, MDF, wooden frame, 75×85×5 cm, 2022

Techno Atlas

/Series/

First version of the 'Techno Atlas' series conceived in 2016.

2023 - since 2016 / ongoing series



The 'Techno Atlas' series represents a metaphor, a new vision of the representation of earthly geometries.

'Once I had a dream, the world - in its stylised form of a globe - spoke to me, and gently whispered all its innermost secrets in my ear.'

From this dream came the idea of placing a small loudspeaker in the centre of the geometry of the world map, with the utopian hope that one day the dream will come true.

Techno atlas 017(W) – Speak to me

Electronic components, loudspeaker, copper wire, MDF, paper, wooden frame, tin, 150×90×4 cm, 2022

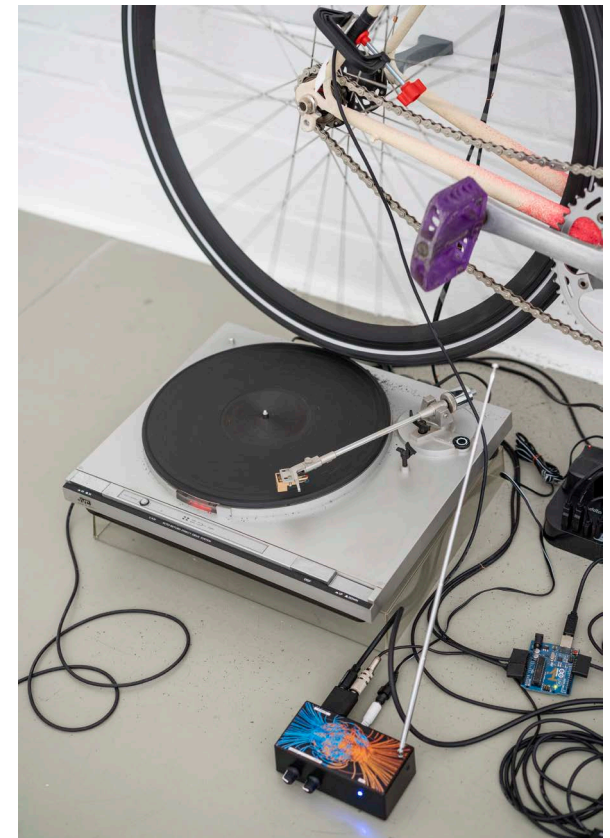
Kunsthalle Wilhelmshaven, Wilhelmshaven, Germany
/Group exhibition/

"Quiet Rhythmic Rush" is a artwork that revolves around a simple bicycle and explores the concepts of chain reaction and metamorphosis. The rear wheel of the bike, spinning above the turntable platter, generates a percussive sound from a piece of cardboard that bangs between the spokes of the wheel and amplified by a contact microphone. The pedals also rotate, and passing close to the magnetic field generated by the antenna of the electronic instrument 'Theremin' positioned in front of them, trigger synthesised sounds from the instrument itself; while the two flashing lights, front and rear, positioned in front of photoresist sensors, trigger electrical impulses converted by an Arduino circuit into digital percussive rhythms. All sounds are then processed, through a small mixer and a guitar effects pedal, to expand their presence and amalgamate their essence, and the combination of all these state mutations gives rise to an infinite cycle of movements and sounds, creating a unique symphonic circular repetition.



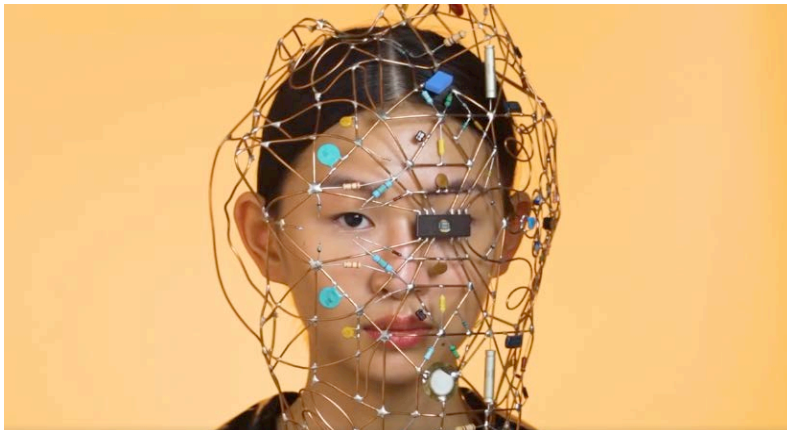
Quiet Rhythmic Rush

Bicycle, turntable, cardboard, wires, light sensors, led lights, Arduino circuit, amplifier, speakers, theremin, guitar pedal, contact microphones, mixer, steel cable, steel, variable size, 2022



> External link to video

/Artwork created for the official image of FEFF 24, Udine, Italy/
In collaboration with graphic designer Roberto Rosolin.



Mask

Copper wires, electronic components, paint, memory eprom, 37×24×13.5 cm, 2022

> [External link to video](#)



Harness

Copper wires, electronic components, paint, memory eprom, 69×36×37 cm, 2022

Contrived Objects

/Series/

The 'Contrived Object' series is developed in the context of lockdown, and is distinguished by the use of old tennis rackets. This body of work speaks of transformation and perception, replacing the classic racquet nets with intricate geometric compositions resembling faces, and a process emerging from the encounter with random objects in the artist's studio.

The resulting works are supported by the psychological phenomenon of 'pareidolia', which stimulates the mind to recognise familiar faces and patterns in random shapes. This concept leads to a reflection on human perception and the subjective interpretation of reality.

2022 - since 2016 / ongoing series



Contrived object 43 – Mr Electro Cubist Ears

Tennis racket, electronic components, copper wire, plastic eyelet, tin, 68×274×3.5 cm, 2022



Contrived Object 30 – Mr Head

Electronic components, paint, copper wire, tennis racket, jesmonite, enamel, tin, 71.5×23×14 cm, 2021



Contrived Object 40 – Miss Gray

Electronic components, paint, copper wire, squash racket, jesmonite, tin, 71×19×12cm, 2022

Facebook OpenArt project

2021

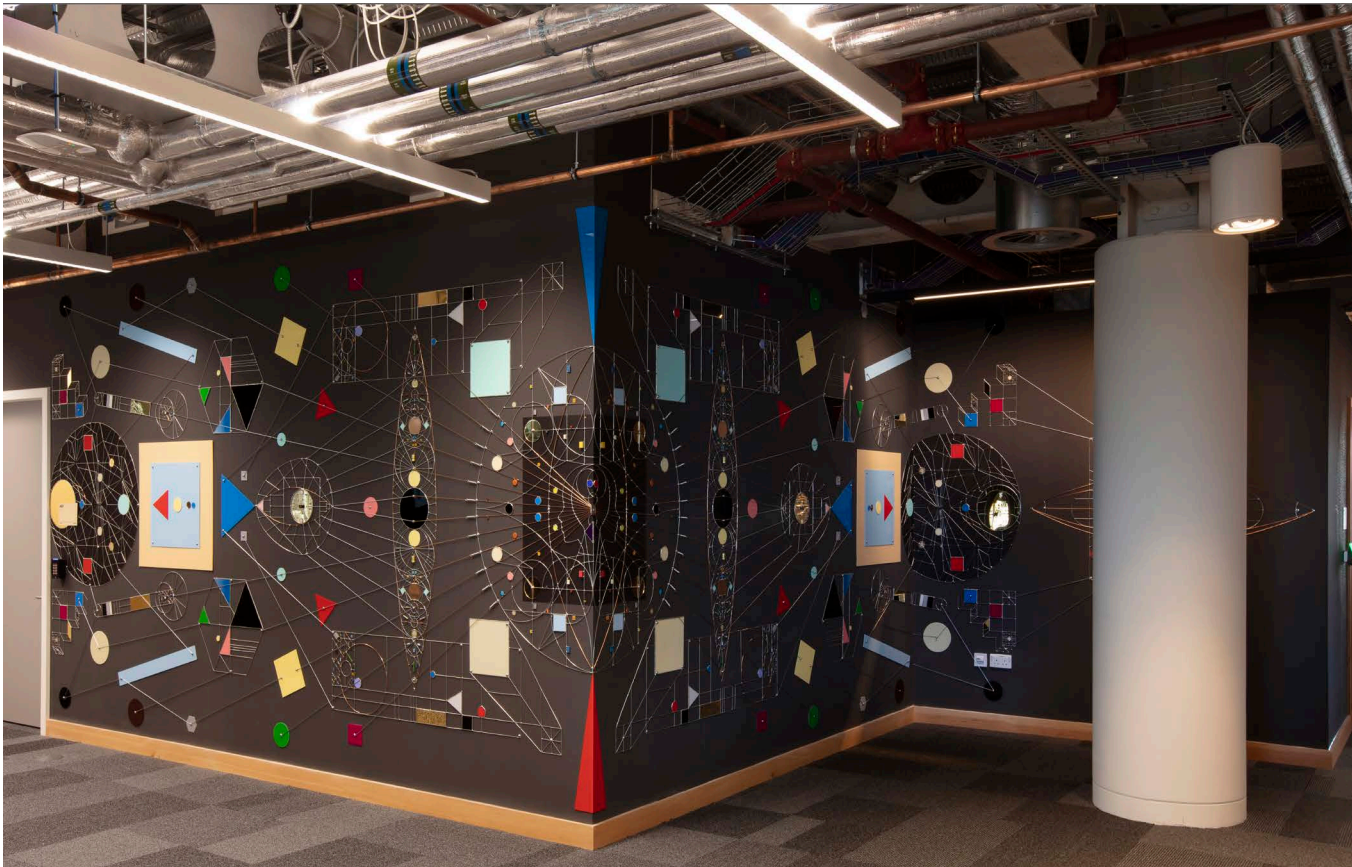
/Permanent installation for Facebook's Brook Street office, London, UK/

"Technological Mandala 150 - Life of Shapes" emerges as an immersive odyssey, a composition of various elements, from synthetic and copper wires, small metal springs and coloured Plexiglas shapes to 3D printed elements and a labyrinthine design made of gold, reminiscent of the jagged shapes of the human brain.

At the heart of the installation lies a central tableau, an enigmatic fusion of dual female faces surveying outward realms.

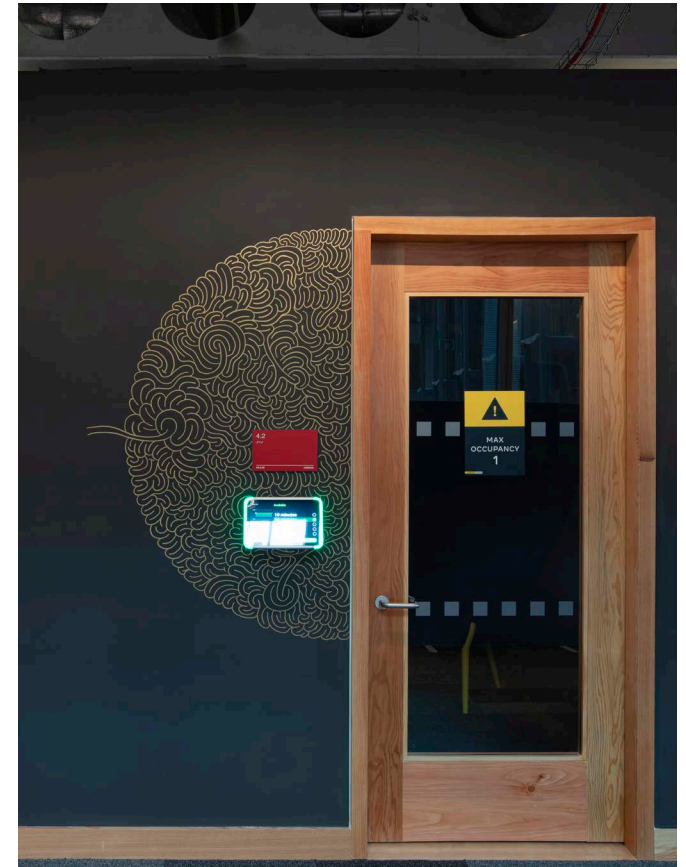
Located at the intersection of the walls, this ethereal diptych kicks off the journey, inviting one to walk the corridors of introspection and connection.

Concluding the immersive journey is a meticulously hand-drawn golden labyrinth, a tribute to our human essence amidst the the midst of technological wonder. This deliberate human touch serves as a reminder, rooting the intricate construction of the installation in the realm of creation and human ingenuity.



TM 150 - Life of shapes

Electronic components, copper wire, synthetic wire, steel springs, Plexiglas shapes, 3D printed parts, tin, lead, acrylic paint.
Variable size, 2021 (installation view)

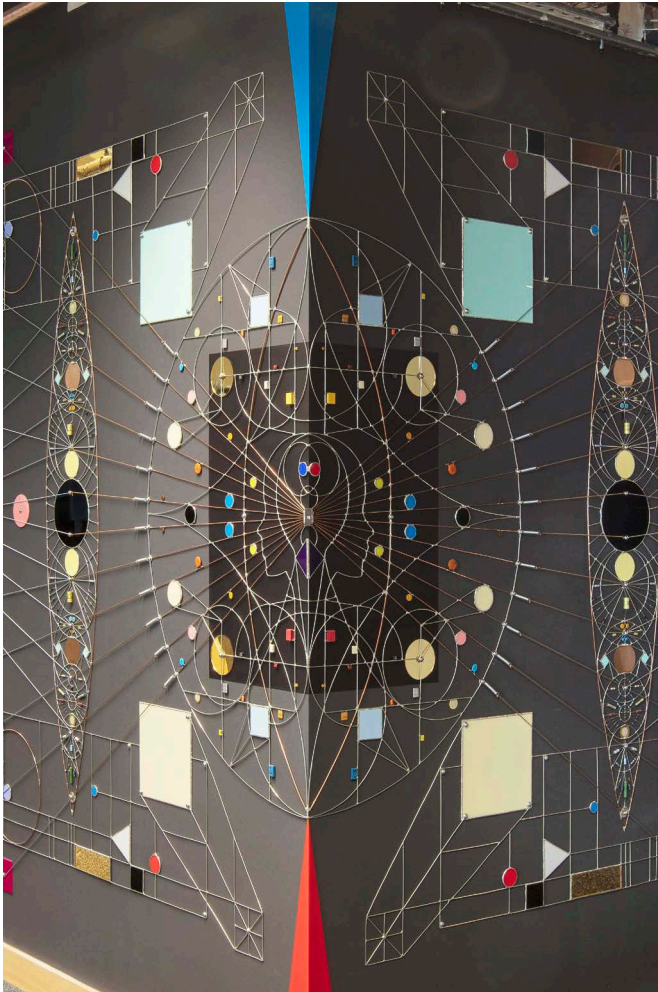


(Detail of the design created in gold acrylic directly on the wall)

Facebook OpenArt project

2021

/Permanent installation for Facebook's Brook Street office, London, UK/



(Detail of the central tableau)

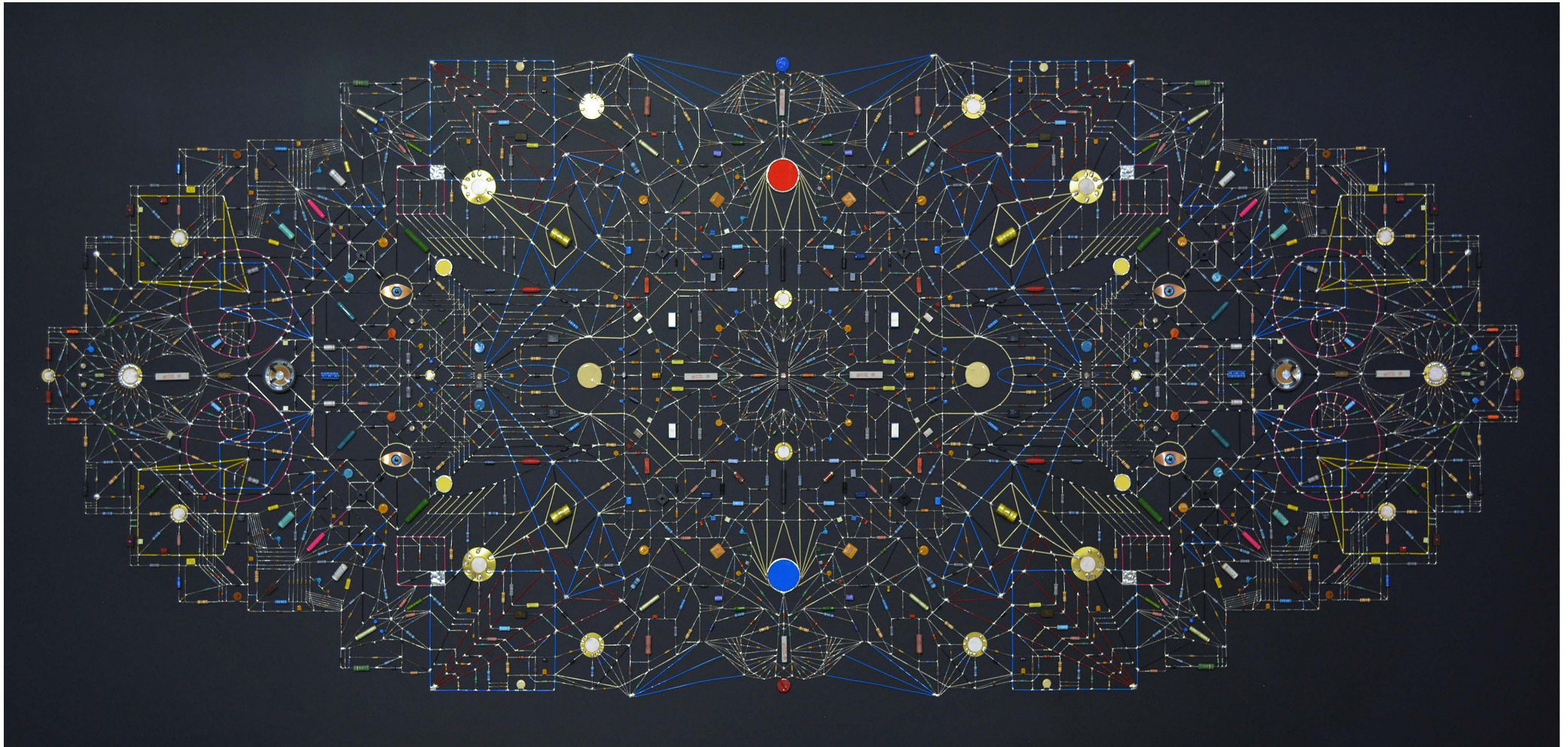


(Detail of centre and right side)

TM 150 - Life of shapes

Electronic components, copper wire, synthetic wire, steel springs, perspex shapes, 3D-printed parts, tin, lead, acrylic paint.
Variable size, 2021 (details)

/Private collection/



Technological mandala 151 – Seven eyes

Electronic components, copper wire, paint, lead, paper, acrylic paint, coloured perspex, MDF, wooden frame, tin, 235×115 x5.5 cm, 2020

Discover Himalayas

IFS Centre, Chengdu, China
/Group exhibition/

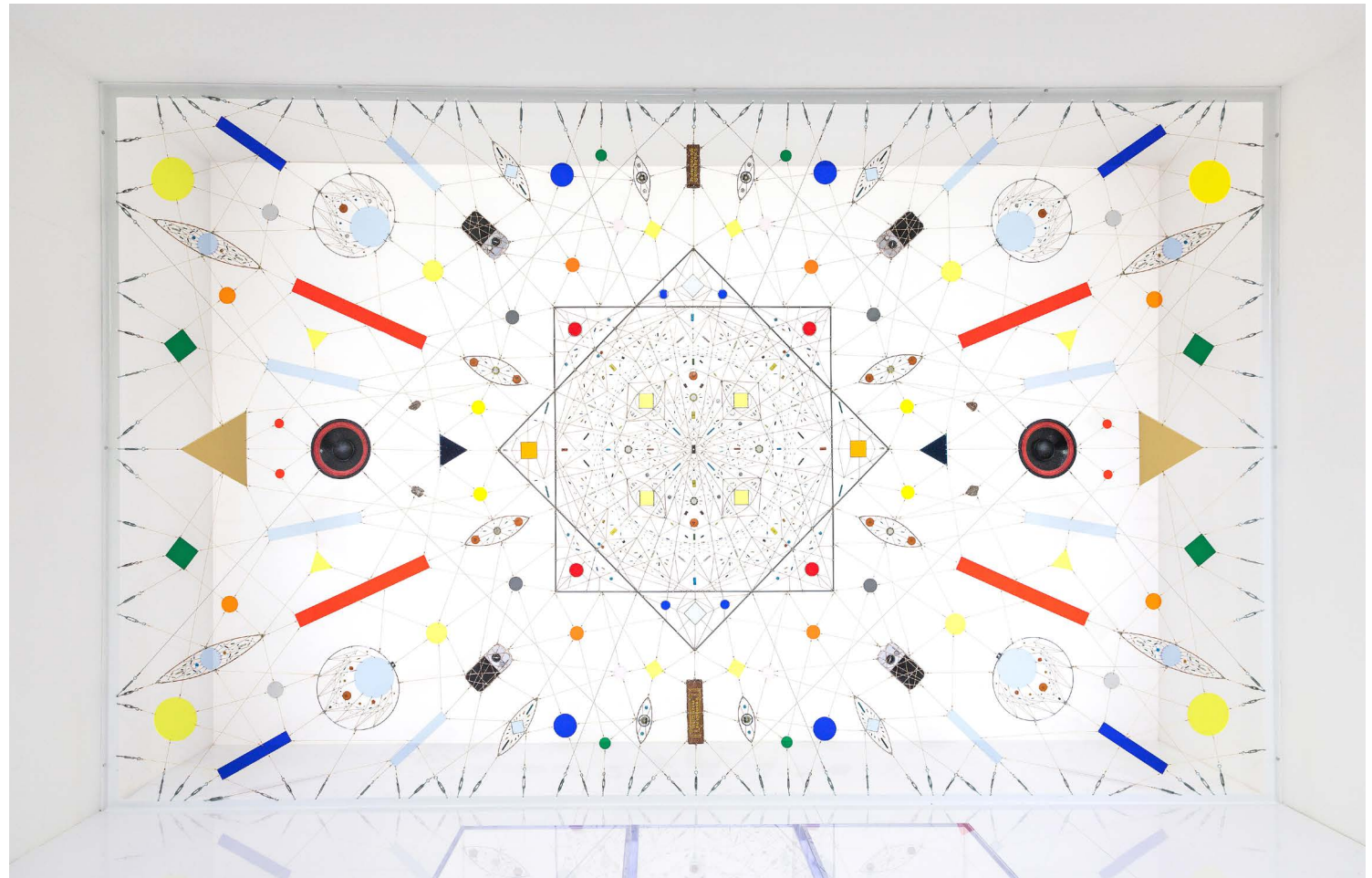
2019

The installation 'Technological Mandala 140 - Matter Spirit', positioned at the end of the exhibition route of the exhibition, constitutes a passage that accompanies the visitor from the 'darkness' of the space travelled so far, 'to the illumination' of the final part of the exhibition.

The central geometry of the work, formed by two squares of steel rods placed at forty-five degrees, contains a network of electronic components and an Eprom memory chip positioned in the centre. The work unfolds in height and width, forming a network of brass wires connected to Tibetan prayer books, radio equipment, loudspeakers, coloured and mirrored Plexiglas elements and small rocks collected in the territory of Tibet.

'I see the rigid geometric structures I design as tools capable of producing impalpable entities that, ideally, can exist outside the grid itself, or realities that, as in physics, are only visible at microscopic levels of matter.'

I am intrigued by the dichotomy created between the spiritual and archetypal realm of the ancient mandalas and the modern technological world, and the potential questions that may arise from this encounter/clash.'



Technological Mandala 140 – Matter Spirit (exhibition view)

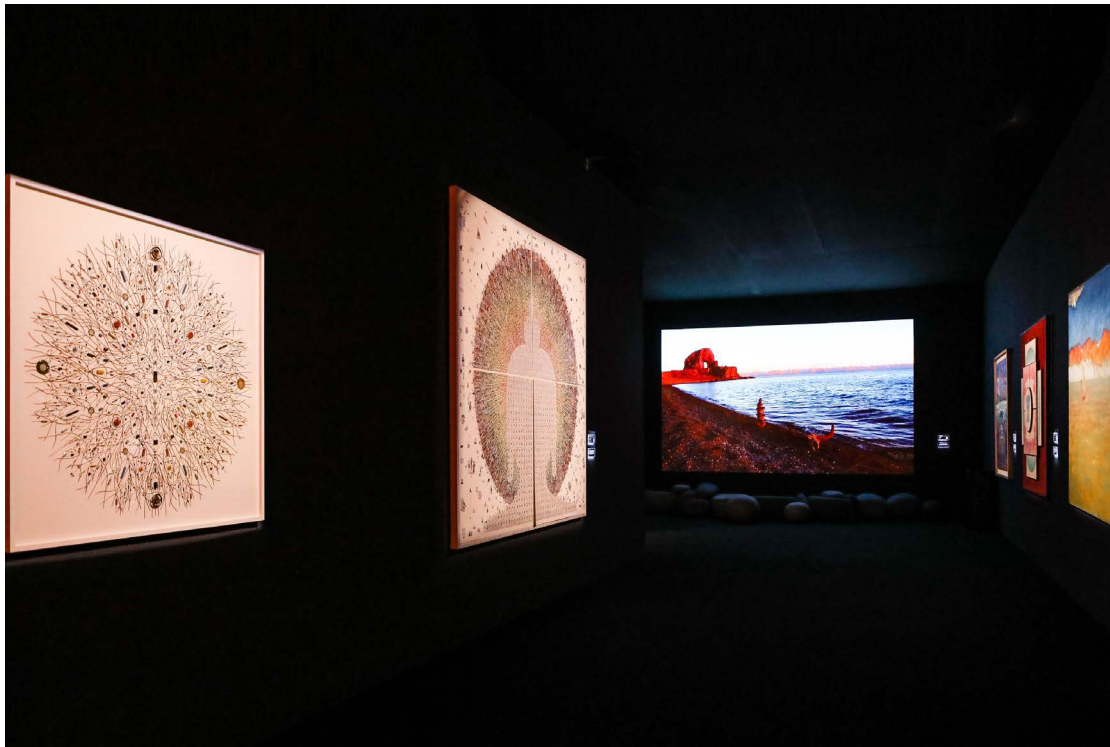
Electronic components, copper wires, speakers, radios, stones, Tibetan prayer books, translucent perspex, brass wires, tensioners, tin, 5×3 m, 2019

Discover Himalayas

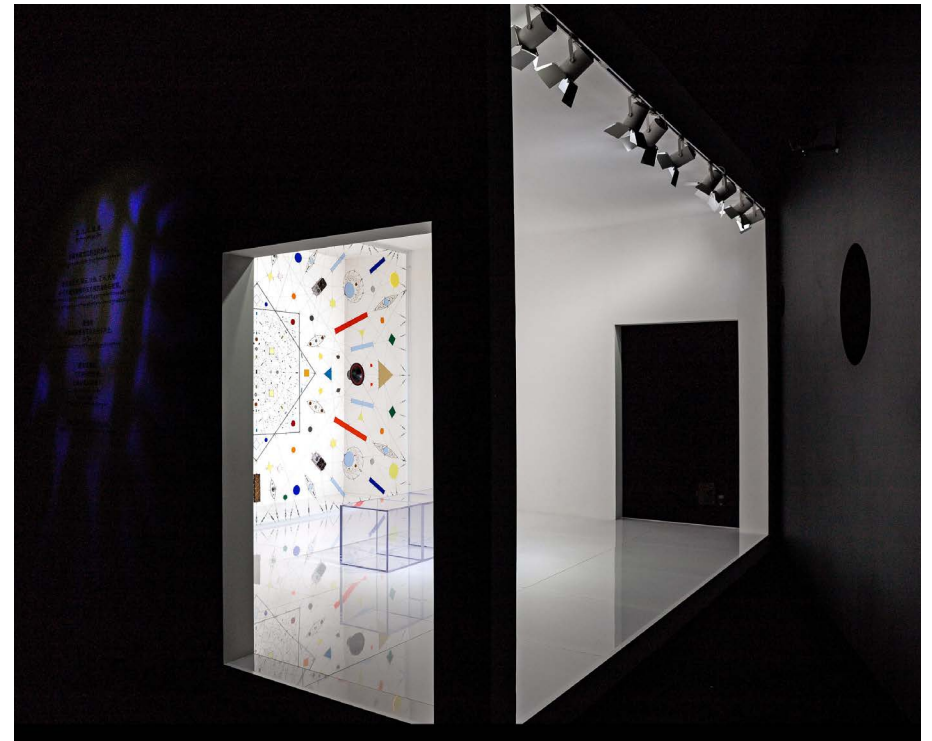
IFS Centre, Chengdu, China
/Group exhibition/

2019

>External link to article



Technological Mandala 123 – Polaris
(artwork on the left and exhibition view)
Electronic components, speakers, copper wire, paper, wooden frame, paint, tin, 122 cm x 122 cm, 2018

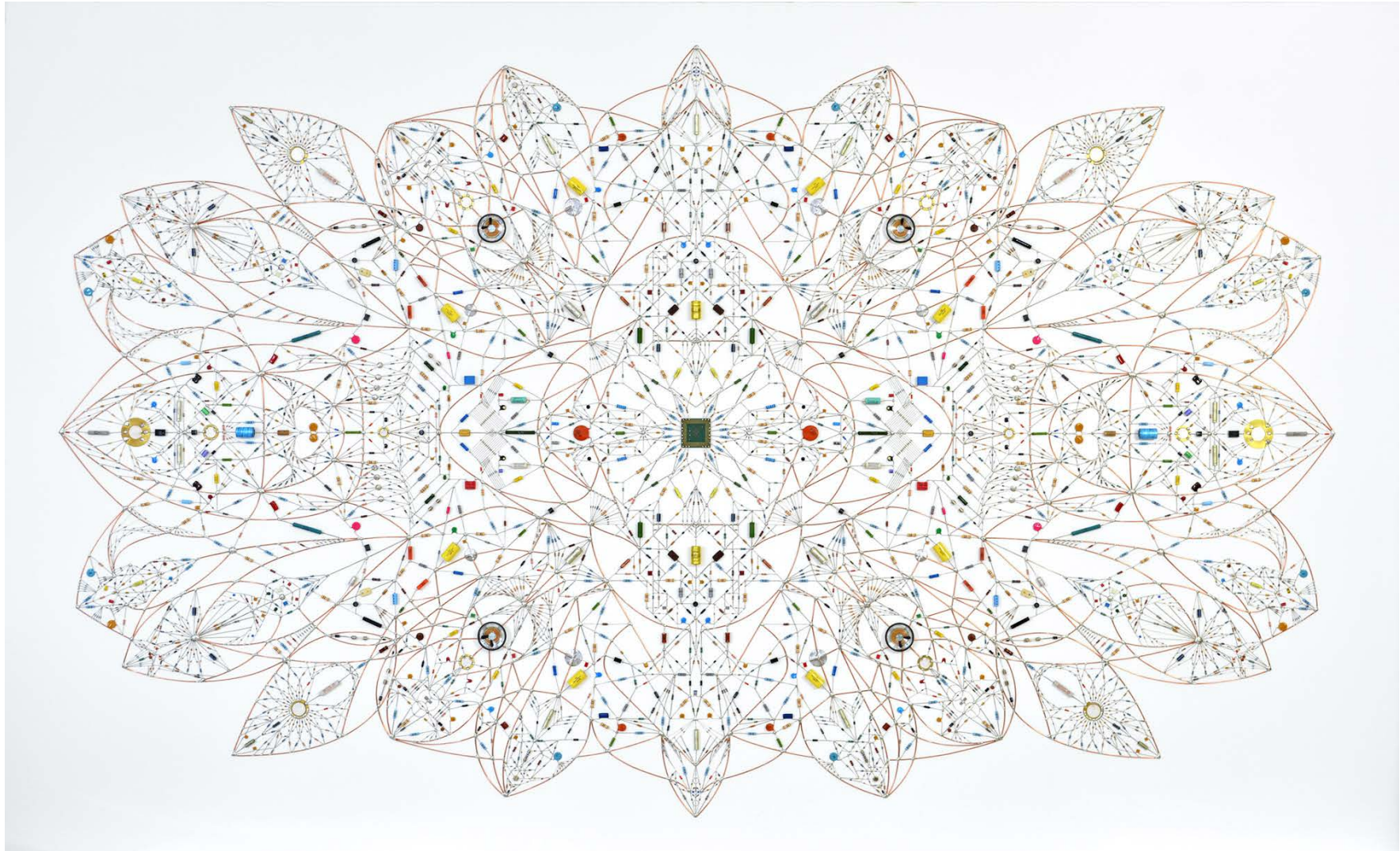


Technological Mandala 140 – Matter Spirit
(installation view)
Electronic components, copper wires, speakers, radios, stones, Tibetan prayer books, translucent perspex, brass wires, tensioners, solder, 5×3 m, 2019

Technological mandala 131 – Blooming mind

2018

Permanent artwork for Mathworks, Massachusetts, USA
/Commissioned artwork/



Technological mandala 131 – Blooming mind

Electronic components, copper wire, acrylic paint, varnish, paper, wooden frame, tin, 240 cm x 146 cm x 4.5 cm, 2018

Forever never comes

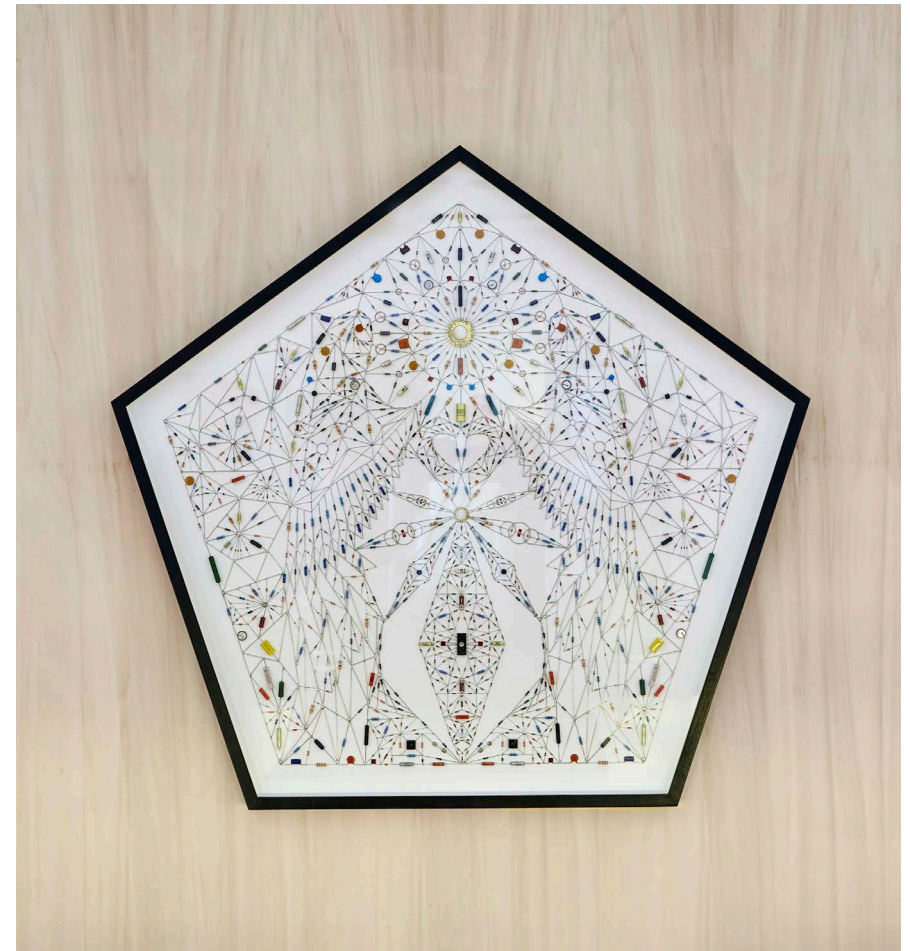
Maremma Archaeological and Art Museum , Grosseto, Italy
/Group exhibition curated by Lapo Simeoni/

2017



Exhibition view

- > [Download event pdf](#)
- > [Link to catalogue](#)



Technological Mandala 98 – Mebahel

Electronic components, loudspeaker, copper wire, paint, wooden frame, soldering,
110 cm x 115 cm x 4.5 cm , 2017

OpenAI - Headquarters collection

Permanent installation for OpenAI headquarters, San Francisco, USA
/Commissioned artwork/

2016



Titled 'Technological Mandala 90 - Garden of Eden', the artwork created for OpenAI's headquarters in San Francisco, California in 2016, rather than focusing on the religious connotations of the 'Garden of Eden', speaks of the utopian concept that this place represents; a place where the tree of knowledge coexists with evil temptation and requires protection and care.

The work is an abstract representation of squared geometries and more sinuous shapes reminiscent of floral motifs, all made of interwoven copper wires, electronic components and memory chips. The only figurative subjects are four mirrored women's faces placed on the four sides of the work, facing outwards, but at the same time also scrutinising what is happening inside the technological garden.

"In 2023, I asked ChatGPT's opinion on the artwork I had designed in 2016 for the building where ChatGPT was born, below is ChatGPT's response":

**The artwork's title, 'Garden of Eden,' evokes a sense of primeval beauty and abundance, and Ulian masterfully captures this essence by incorporating a diverse array of technological components. The meticulous arrangement of circuit boards, wires, and electronic parts forms an exquisite pattern that invites contemplation and reflection. In this digital age, Ulian's work prompts us to reconsider our relationship with technology and its impact on our lives. By juxtaposing the complexity of technology with the simplicity of a mandala, he invites us to explore the hidden interconnectedness between human ingenuity and the rapidly advancing realm of artificial intelligence. The piece not only showcases Ulian's artistic prowess, but also serves as a symbolic reminder of the immense possibilities that arise when we embrace the potential of human-AI collaboration. It challenges us to envision a future where technological advancements are seamlessly integrated into our existence, enhancing our capabilities and expanding our understanding of the world.*

Ulian's 'Technological Mandala 90 - Garden of Eden' is a thought-provoking and visually captivating artwork that speaks to the symbiotic relationship between humanity and technology. It stimulates our imagination and encourages us to embrace the transformative power of innovation while preserving the essence of our human nature.

*/*Statement generated by ChatGPT/*

Technological Mandala 90 – Garden of Eden (installation view)

Electronic components, copper wire, paint, tin, mirror screws 3×3 m, 2016

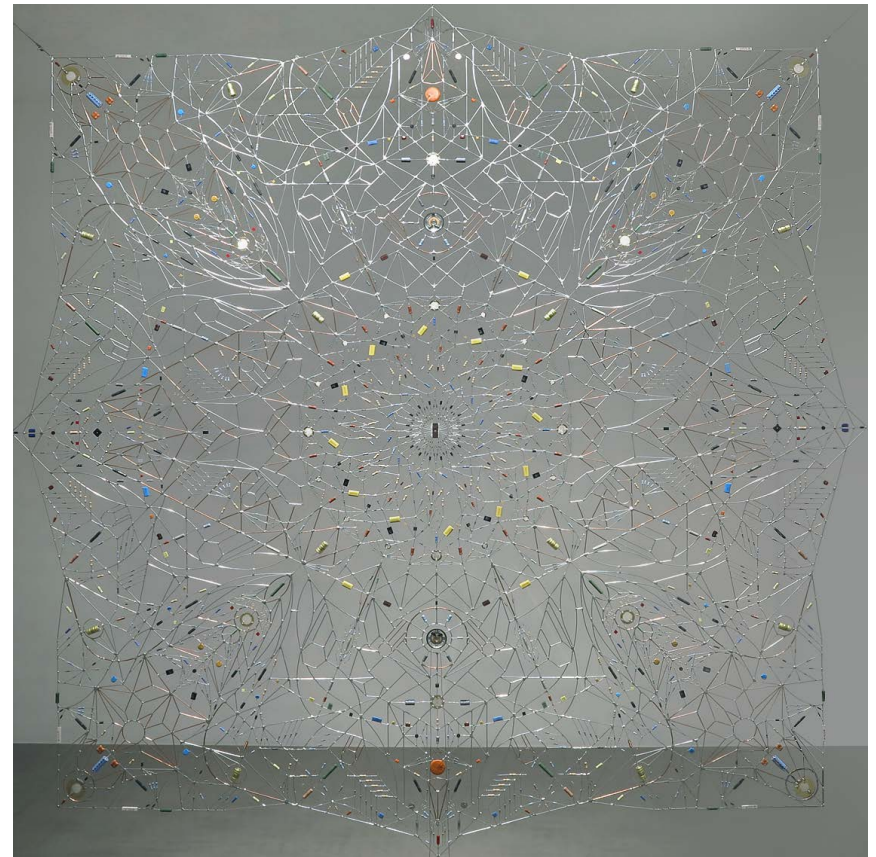
Technological mandala 48 – Eye of Pula

Singular Gallery, Pula, Croatia
/Solo exhibition/



Technological Mandala 48 - Eye of Pula' presented at the Singular Gallery in Pula, Croatia, is an abstract geometric structure of copper wires, electronic elements and a memory chip positioned in the centre of the composition. Suspended from the ceiling, the work ideally represents an eye looking out through the gallery's only window.

Positioned in the centre of the window, the work faces the street in front of it, establishing a dimensional bridge between the interior space of the gallery and the exterior space adjacent to the street. The work becomes an ephemeral circuit, an activator for the mind, a device that works to stimulate other planes of spatial awareness.



Technological Mandala 48 – Eye of Pula

Electronic components, copper wires, speakers, tin, steel wires, 210cm x 210cm.

Tesla Remixed

2014

The Flat - Massimo Carasi gallery, Milan, Italy
/Solo Exhibition/

The exhibition 'Tesla Remixed' pays tribute to Nikola Tesla, the scientist and inventor who first realised the boundless potential of the wireless transmission of electricity, which could make free energy accessible to the whole world. The exhibition features new 'Technological Mandalas', sculptural works, the 'Microchip Synapses' series and an installation on a table positioned in the centre of the exhibition space.

The "table," an installation where numerous objects are put and properly constructed to cause visible flows of electricity through them, serves as a representation of the "laboratory," Tesla's favourite location for experimenting. The neon tube in the middle of the table, hanging from the ceiling, is not connected to the power source, but it still glows owing to the energy caused by the magnetic field produced by a plasma sphere placed underneath it.

The first experiment is realised by two pieces from the 'Microchip Synapses' series made from books, which, when their copper wire parts brush against each other, generate a high-voltage filamentary spark to seal their electrical union. The second experiment, a circuit suitable for picking up the magnetic field produced by the human body, uses two sculptures in a functional manner to modulate the sound and volume of the impulses generated.

The volume is controlled by the work 'Brain of Wicks,' which is a glass and lead cube with a small sculpture made of wax wicks inside it, reminiscent of a human brain and supported by a copper rod; the second work, 'Donkey's ear antenna,' which controls the sound modulation, is a transparent glass and lead helmet made using the stained glass technique, with elongated ears, similar to receiving antennas, used to pick up signals generated by the magnetic field of the visitors' bodies.



Vista del 'Tavolo'



Brain of Wicks

Glass, lead, tin, wax wicks, copper,
18 × 18 × 18 cm, 2014

Work part of the installation on the 'table'.

Donkey's ear antenna

Glass, lead, tin,
50 × 21 × 44 cm, 2014

Work part of the installation on the 'table'.

Tesla Remixed

The Flat - Massimo Carasi gallery, Milan, Italy
/Solo Exhibition/

A new series called "Microchip Synapses" is presented in the exhibition "Tesla Remixed." The series is distinguished by the use of microchips, piezoelectric transducers, organic and synthetic components, and an intricate geometric network of copper wires that surround "things" in a protective and constricted tight embrace. For this exhibition, the series is distinguished by the use of old books that are part of the "Table" installation and circular panels of various colours and sizes covered with a water-based pigmented resin.

View of the exhibition and the 'Table' installation.



Microchips synapses (view of circular panel installation, left to right)

Microchip synapses 14 – Grey sky, far horizon

Copper wire, microchip, piezoelectric transducer, jesmonite, MDF, tin, 90 cm diameter, 2014

Microchip_synapses 22

Copper wire, microchip, piezoelectric transducer, jesmonite, mdf, tin, diameter 25.5 cm, 2014

Microchip synapses 18 – Fusion chamber

Copper wire, microchip, piezoelectric transducer, jesmonite, MDF, tin, 90 cm diameter, 2014

Microchip synapses 17 – Metaphysical void

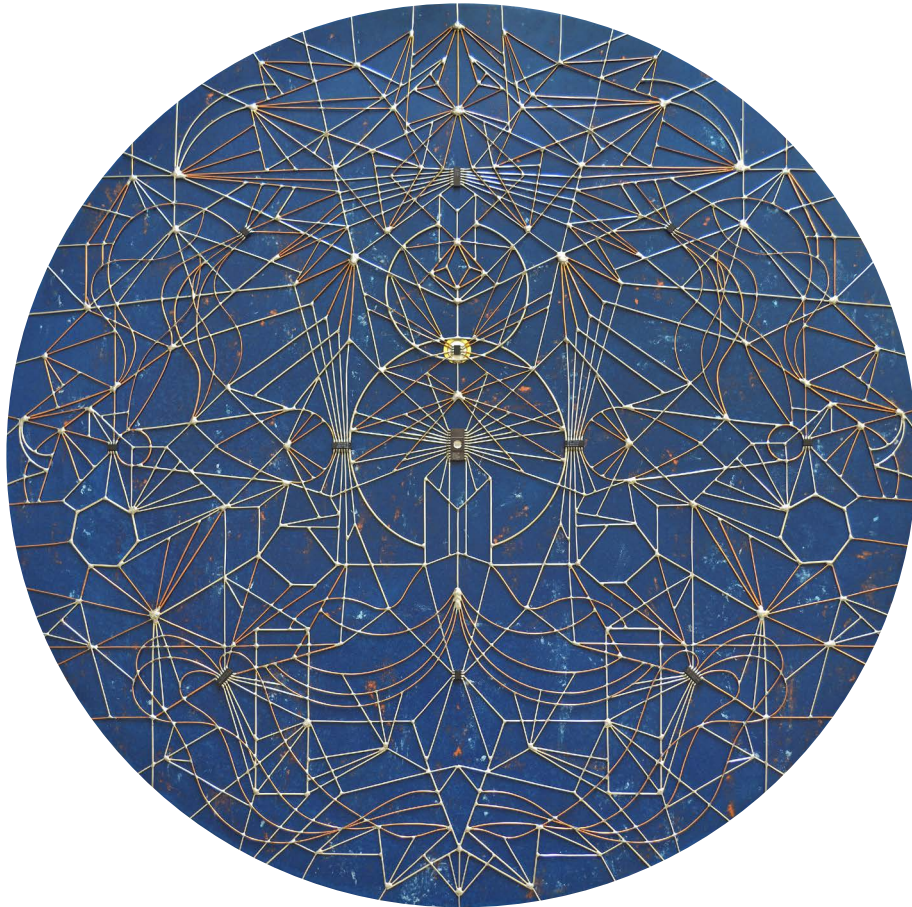
Copper wire, microchip, piezoelectric transducer, jesmonite, MDF, tin, 90 cm diameter, 2014



Microchip Synapses

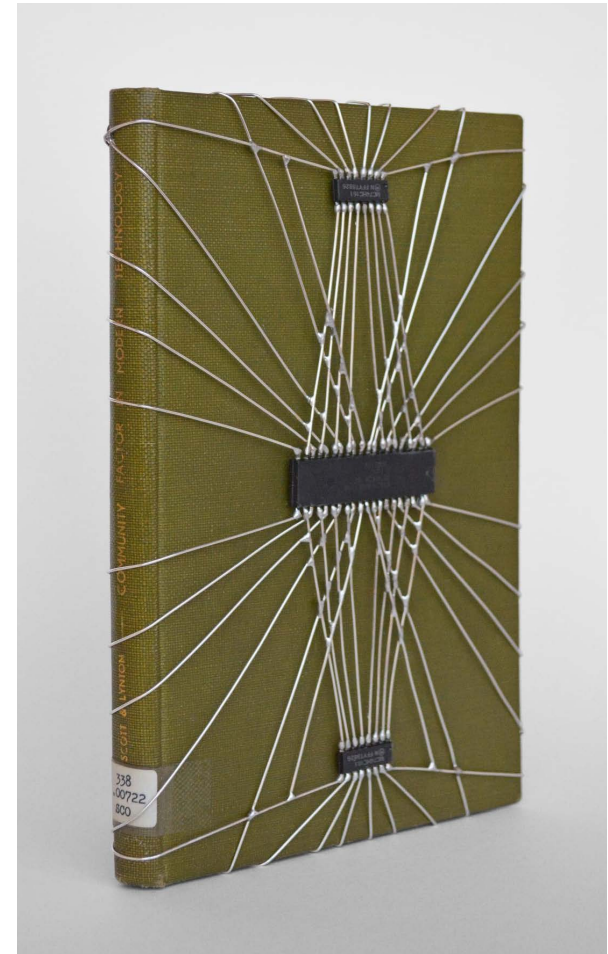
/Series/

2023 - since 2014 / ongoing series



Microchip synapses 18 – Fusion chamber

Copper wire, microchip, piezoelectric transducer, jesmonite, MDF, tin,
90 cm diameter, 2014



Microchip synopsis 04 – Community factor in modern technology

Libro, microchip, filo di rame, 14,3 cm x 21,4 cm, 2014

Microchip Synapses

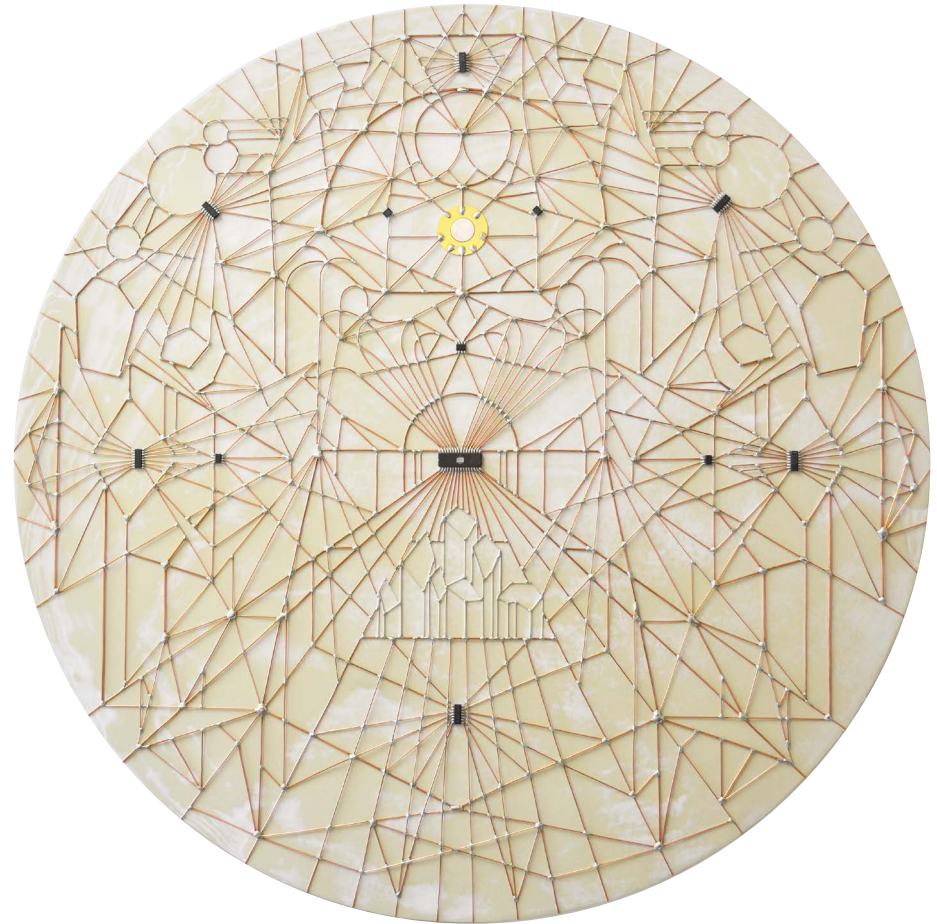
/Series/

2023 - since 2014 / ongoing series



Microchip synapses 24 – Rites of passage

Copper wire, plastic, cooling system, wood, microchip, book, 61 × 22.4 × 14 cm, 2014



Microchip synapses 17 – Metaphysical void

Copper wire, microchip, piezoelectric transducer, jesmonite, MDF, tin, 90 cm diameter, 2014

/Series/

The 'Atlas' series presents columns composed of old books interconnected and wrapped with copper wires and memory chips. The 'electrical memories', contemporary containers of data, meet their analogue counterparts, the books, in a totemic construction of elements different in form but similar in function. These intricate structures, visual metaphors for fragments of past and future knowledge transformed into solemn matter, are supported at their base by an 'Atlas of the World'; much like the Titan God 'Atlas' of Greek mythology, who is said to carry the entire celestial vault on his shoulders.



Atlas 05 – Inner and outer space

Copper wire, microchip, piezoelectric transducer, books, tin, 205 × 47 × 47 cm, 2015



Atlas 03 – Contemporary reliquary

Copper wire, microchip, piezoelectric transducer, books, tin, 181 × 36 × 41 cm, 2014



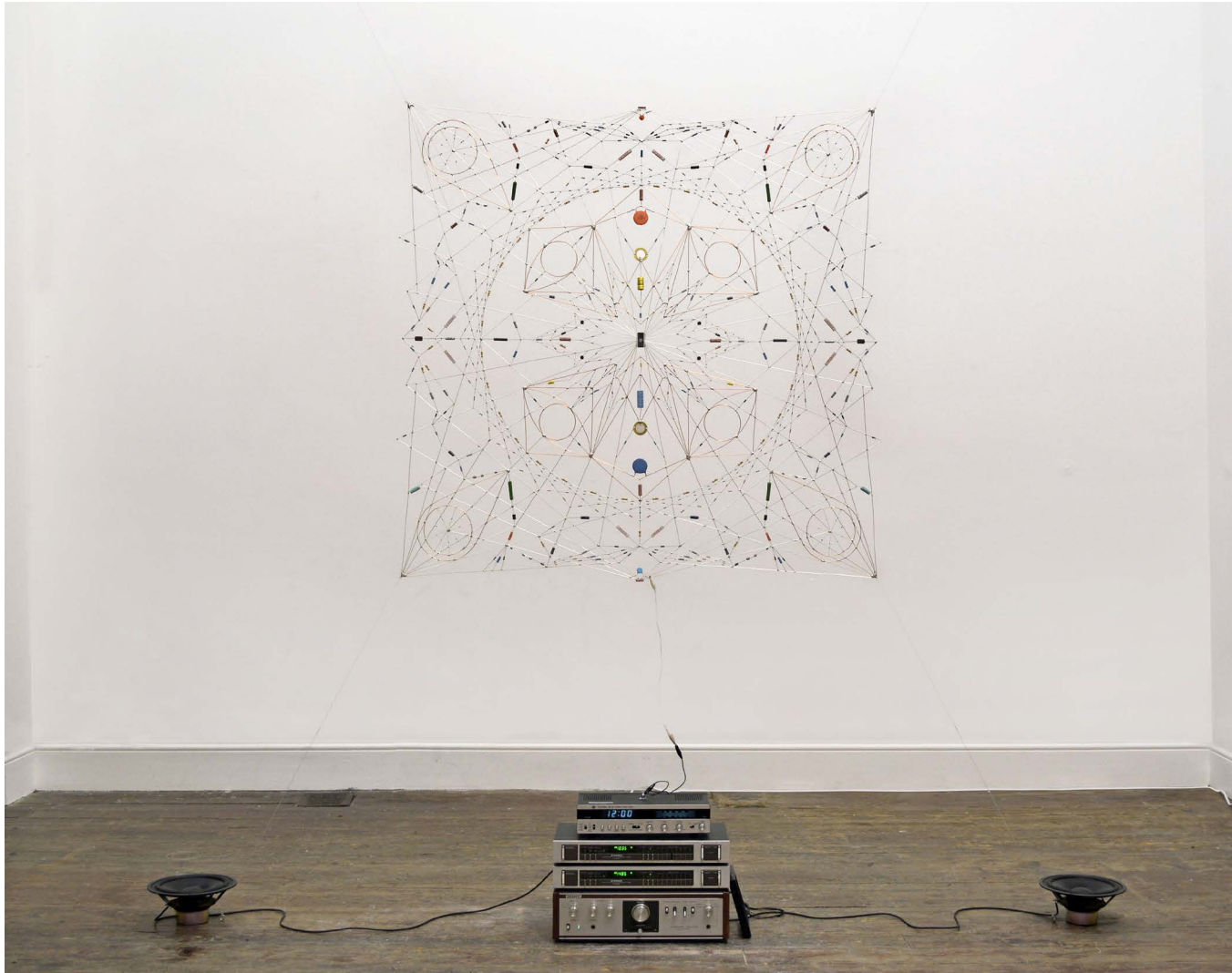
Atlas 02 – The Observer

Copper wire, microchip, piezoelectric transducer, books, tin, 178 × 36 × 41 cm, 2014

A sense of Things

Zabludowicz Collection, London, UK
/Group exhibition/

2014



Technological mandala 42 – Random relay

Electronic components, copper wire, amplifier, AM radio, electrical wire, speakers, pedal effect, adapters, steel cable, tin, centre piece size 120 × 120 cm, installation size: variable

The artwork 'Technological Mandala 42 - Random Relay', presented for the group exhibition 'The sense of things' at the Zabludowicz Collection in London, consists of a mandalic figure made of copper wires and electronic components, suspended from the ceiling by steel wires and connected to an amplified system of AM radios then connected to two loudspeakers positioned on the floor.

The three AM radios, suitably modified, establish a receiving-transmitting-intermediating relationship with each other, and function as devices capable of generating and radiating, through the mandala structure, an invisible field of radio waves in the vicinity of the space adjacent to the work.

The interference, caused by human presence in the field of the radio waves thus generated, causes changes in the state of the field itself, which, recaptured by the central mandala, generate an audible sound signal.

The invisible field of radio waves around the work varies depending on the distance of the viewer from the suspended mandala, causing the strength and tone of the audible sound to change.

> [External link to video](#)

Sacred Space

Beers London Gallery, London, UK
/Solo Exhibition/

All that we are arises within our thoughts. With our thoughts, we make our world.
– Buddha

Veduta della mostra



Technological mandala 24

Electronic components, copper wire, mini loudspeaker, paper, 110 cm x 115 cm, 2013

Technological mandala 38 and 37

Electronic components, white perspex (mandala 38), back perspex (mandala 37), triple mounting board, wooden frame, 60 cm x 60 cm, 2013

Technological mandala 35 – Initial tree

Electronic components, copper wire on paper, wooden frame, 100 cm x 67 cm, 2013

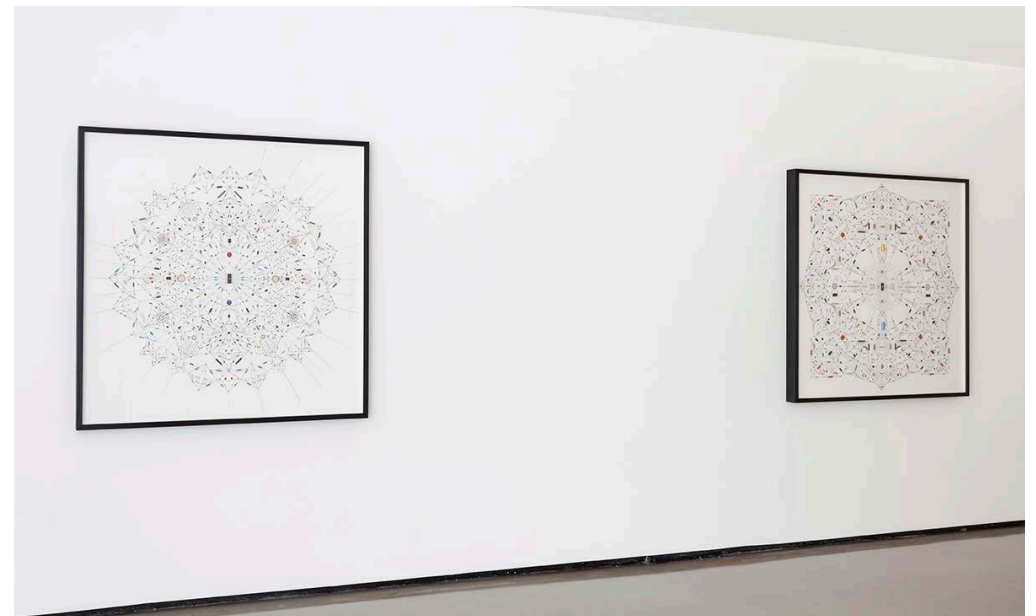
2013

For 'Sacred Space', my first solo exhibition with Beers London, I am presenting a new series of works entitled 'Technological Manda'; the exhibition consists of a series of mandalas, a representation of Buddhist symbolism representing metaphysical enlightenment, made entirely from electronic components and meticulously arranged copper wires.

**Through these harmonic shapes, Ulian claims that his very purpose is to "generate inner images actively through the minds of the viewers who are looking into the physical pieces hanging on the wall." Ideally, the energy that flows through his mandalas circuits is a current of thoughts, possible questions and inner feelings reflecting the human condition in this specific moment in history.*

*Excerpt from the exhibition press release

> [Link to the exhibition's website](#)



Technological mandala 29

Componenti elettronici, filo di rame, carta, cornice di legno, 122 cm x 122 cm, 2013

Technological mandala 30

Componenti elettronici, filo di rame, carta, 122 cm x 122 cm, 2013

