

A Site-Specific Art Project
Circolo Golf Torino - La Mandria

PERIPHERAL VISIONS

ELENA PELOSI

Curated by
Maryam Monazam

CIRCOLO GOLF TORINO - LA MANDRIA

ITALIAN OPEN 2026

25.06 - 28.06.2026

PERIPHERAL VISIONS

Un progetto artistico
site-specific di Elena Pelosi

A cura di/ *Curated by*
Maryam Monazam
Art Consultant



PERIPHERAL VISIONS

Peripheral Visions, opera site-specific realizzata per Open d'Italia 2026, indaga la relazione tra paesaggio, percezione e movimento.

Il progetto prende avvio dal concetto di visione periferica: una modalità di osservazione che si estende oltre il punto di messa a fuoco e contribuisce costantemente alla nostra comprensione dello spazio. Piuttosto che rappresentare il gioco del golf in sé, le opere esplorano le condizioni ambientali e atmosferiche attraverso cui l'esperienza del campo prende forma.

Attraverso gradienti di colore traslucido, superfici stratificate e interferenze ottiche, la serie indaga la visibilità come processo dinamico. L'immagine non è mai fissa, ma emerge attraverso il movimento e il continuo mutare dei punti di vista.

Le diciotto installazioni opere circolari propongono una lettura alternativa del paesaggio, fondata non sulla rappresentazione, ma sulla sensazione, la memoria e la percezione.

Peripheral Visions, a site-specific work for the Open d'Italia 2026, investigates the relationship between landscape, perception, and movement.

The project takes as its starting point the concept of peripheral vision: a mode of seeing that extends beyond direct focus and continuously informs our understanding of space. Rather than representing the golf game itself, the works address the environmental and atmospheric conditions through which the experience of the course is constructed.

Through gradients of translucent colour, layered surfaces, and optical interference, the series explores visibility as a dynamic process. The image is not fixed, but emerges through movement and changing points of view.

The eighteen circular works proposes an alternative reading of the landscape, one based not on representation but on sensation, memory, and perception.

La visione periferica è spesso considerata una modalità percettiva secondaria. Eppure è attraverso di essa che percepiamo il movimento, l'atmosfera, l'orientamento e il cambiamento.

Agisce prima dell'analisi. Coglie ciò che si avvicina, ciò che si trasforma, ciò che rimane ancora indefinito.

Nella cultura contemporanea, l'attenzione è sempre più orientata verso obiettivi, risultati e dati misurabili. La visione periferica suggerisce invece un modello differente: fondato sul contesto piuttosto che sul punto focale, sulle relazioni piuttosto che sugli oggetti, sui campi percettivi piuttosto che sui singoli elementi.

Un paesaggio non viene mai esperito attraverso un'unica immagine. Si costruisce attraverso frammenti, transizioni, interruzioni e il continuo movimento dell'osservatore.

Le opere qui presentate non cercano di rappresentare un paesaggio. Propongono piuttosto le condizioni attraverso cui il paesaggio può essere percepito.

Cosa accade quando un'immagine si riduce ad atmosfera?
Che cosa rimane quando la rappresentazione scompare?
Può il colore, da solo, costruire un senso del luogo?

Peripheral Visions is often understood as secondary vision. Yet it is the system through which we perceive movement, atmosphere, orientation, and change.

It operates before analysis. It detects what is approaching, what is shifting, what remains unresolved.

In contemporary culture, attention is increasingly directed toward targets, objectives, and measurable outcomes. Peripheral vision suggests a different model: one based on context rather than focus, relationships rather than objects, fields rather than points.

A landscape is never experienced through a single image. It emerges through fragments, transitions, interruptions, and the continuous movement of the observer.

The works presented here do not attempt to represent a landscape. Instead, they propose conditions through which landscape may be perceived.

What happens when an image is reduced to atmosphere?

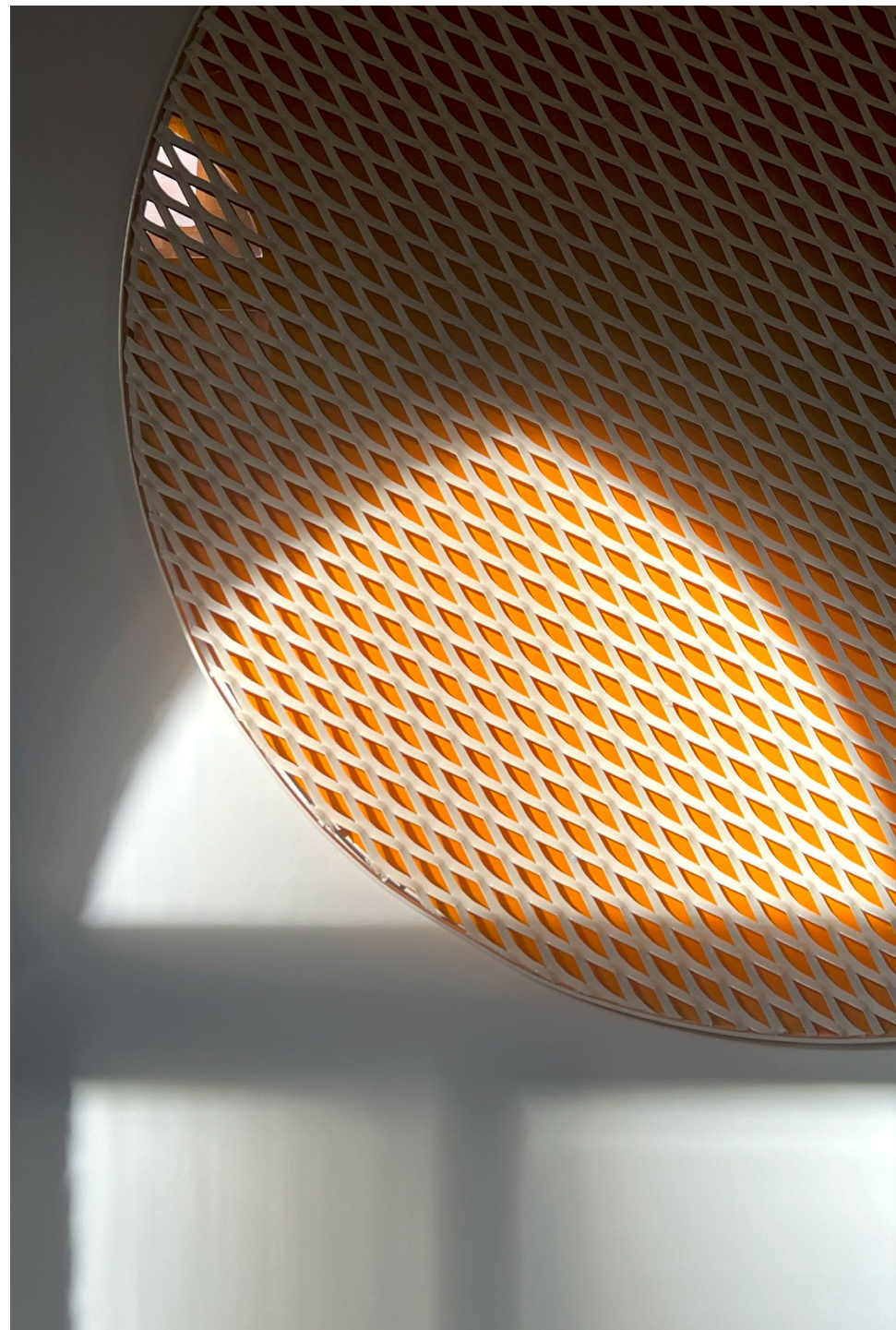
What remains when representation disappears?

Can colour alone construct a sense of place?



PERIPHERAL VISIONS, N.18

Ph Courtesy of the Artist



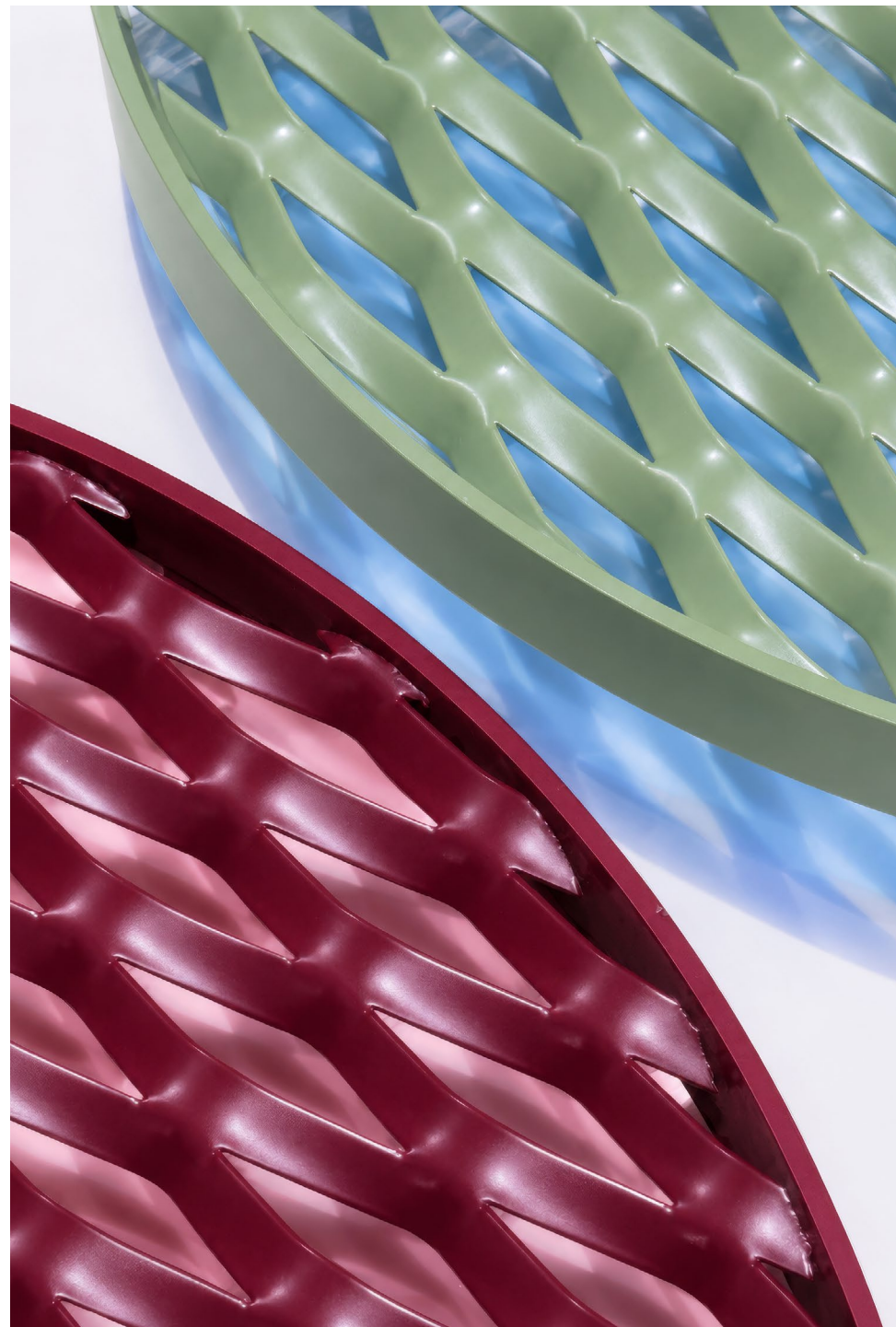
PERIPHERAL VISIONS, N.03

Ph Courtesy of the Artist



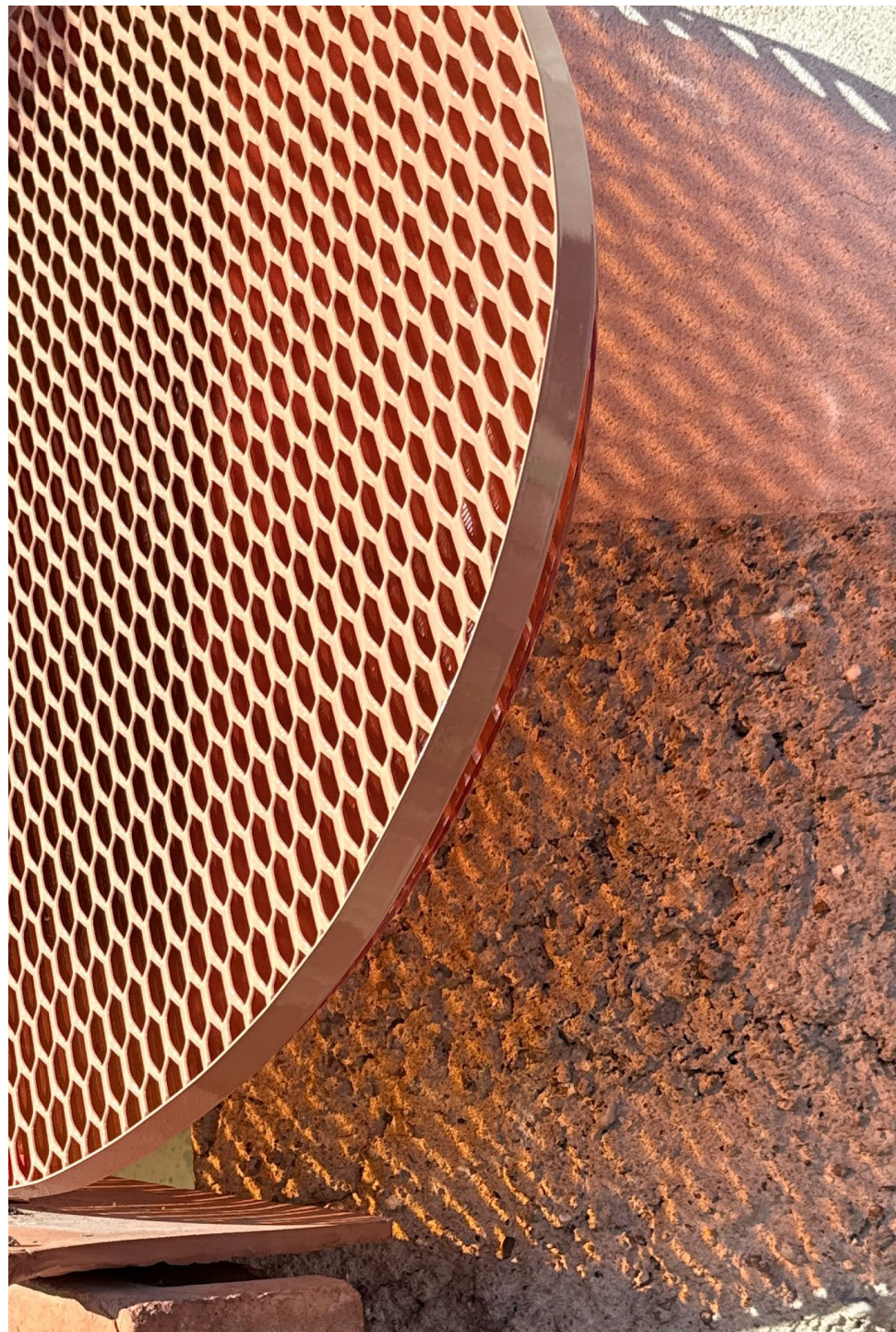
PERIPHERAL VISIONS, N.10 and 11

Ph Courtesy of the Artist

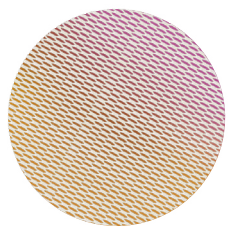


PERIPHERAL VISIONS, N.05

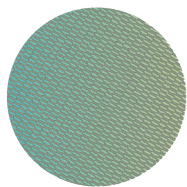
Ph Courtesy of the Artist



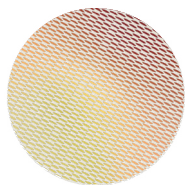
THE 18 VISIONS



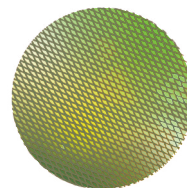
01



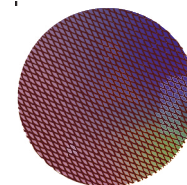
04



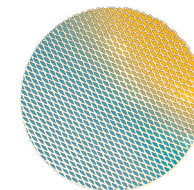
07



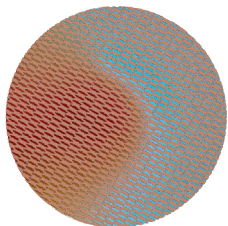
10



13



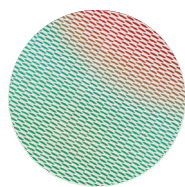
16



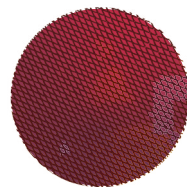
02



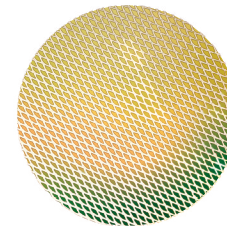
05



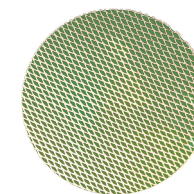
08



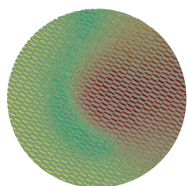
11



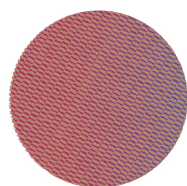
14



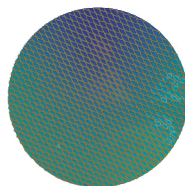
17



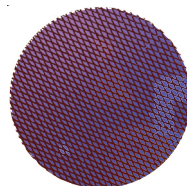
03



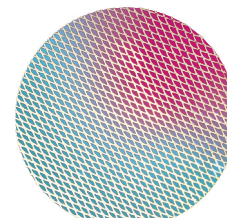
06



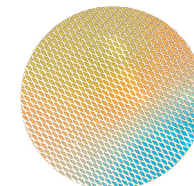
09



12



15



18

01
80 cm, 8 kg
Powder-coated iron,
coloured acrylic
GLOSS
Milano/Italy 2026

04
60 cm, 3.9 kg
Powder-coated iron,
coloured acrylic
GLOSS
Milano/Italy 2026

07
60 cm, 3.9 kg
Powder-coated iron,
coloured acrylic
GLOSS
Milano/Italy 2026

10
60 cm, 4.6 kg
Powder-coated iron,
coloured acrylic
MATT
Milano/Italy 2026

13
60 cm, 4.6 kg
Powder-coated iron,
coloured acrylic
MATT
Milano/Italy 2026

16
60 cm, 4.6 kg
Powder-coated iron,
coloured acrylic
MATT
Milano/Italy 2026

02
80 cm, 6.8 kg
Powder-coated iron,
coloured acrylic
GLOSS
Milano/Italy 2026

05
60 cm, 3.9 kg
Powder-coated iron,
coloured acrylic
GLOSS
Milano/Italy 2026

08
60 cm, 3.9 kg
Powder-coated iron,
coloured acrylic
GLOSS
Milano/Italy 2026

11
60 cm, 4.6 kg
Powder-coated iron,
coloured acrylic
MATT
Milano/Italy 2026

14
80 cm, 7.8 kg
Powder-coated iron,
coloured acrylic
MATT
Milano/Italy 2026

17
60 cm, 4.6 kg
Powder-coated iron,
coloured acrylic
MATT
Milano/Italy 2026

03
60 cm, 3.9 kg
Powder-coated iron,
coloured acrylic
GLOSS
Milano/Italy 2026

06
60 cm, 4.6 kg
Powder-coated iron,
coloured acrylic
GLOSS
Milano/Italy 2026

09
60 cm, 4.6 kg
Powder-coated iron,
coloured acrylic
MATT
Milano/Italy 2026

12
60 cm, 4.6 kg
Powder-coated iron,
coloured acrylic
MATT
Milano/Italy 2026

15
80 cm, 7.8 kg
Powder-coated iron,
coloured acrylic
MATT
Milano/Italy 2026

18
60 cm, 4.6 kg
Powder-coated iron,
coloured acrylic
MATT
Milano/Italy 2026



ELENA PELOSI

Elena Pelosi è un'artista e designer con sede a Milano.

La sua ricerca esplora il rapporto tra materia, memoria e territorio attraverso installazioni, ceramiche e oggetti che indagano i processi di trasformazione della materia. Ispirandosi a paesaggi, minerali, suoli e storie culturali, il suo lavoro si sviluppa al confine tra arte, design e ricerca.

Dopo oltre dieci anni come Creative Director presso Matteo Thun & Partners, ha fondato Elena Pelosi Studio, una pratica interdisciplinare dedicata all'arte, al design e alla sperimentazione.

Le sue opere sono state esposte a livello internazionale e riconosciute attraverso premi e programmi di residenza artistica in Italia, Cina e Giappone.

Elena Pelosi is an artist and designer based in Milan.

Her practice explores the relationship between matter, memory and place through installations, ceramics and objects that investigate processes of transformation. Drawing inspiration from landscapes, minerals, soils and cultural histories, her work operates at the intersection of art, design and research.

After more than a decade as Creative Director at Matteo Thun & Partners, she founded Elena Pelosi Studio, an interdisciplinary practice dedicated to art, design and experimentation.

Her work has been exhibited internationally and recognised through awards and artist residency programs across Italy, China and Japan.

Elena Pelosi
Artist & Creative Director

Maryam Monazam
Curator & Art Consultant

Commissioned by
Italian Open 2026



Elena Pelosi Atelier

Milan, Italy

www.elenapelosi.com

Instagram @elenapelosi