

## GIAN MARCO MONTESANO

### *Femmes absolues*

**Exhibition space:** Galleria Umberto Di Marino Arte Contemporanea - Via Colonne, 2/B - 80014 Giugliano (Na)

**Opening:** Thursday 30 October 2003, 19,30

**Duration:** 30 October 2003 – 7 January 2004

**Opening hours:** Monday - Saturday 10.30 -13.00/17.00 - 20.00

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What was the role in History of those women who have chosen to follow their men to the grave ?

The absolute love, the one that doesn't allow any appeal, is often consummated in silence, in the shade. It needn't be spectacular. It is love from other times , originating from other sensitiveness.

It is a union among men and women which only wastes away at present, without the positive look towards the future. They are women who fly from themselves and who determine themselves only in their partner.

**Femmes absolues** is the title of the show by **Gian Marco Montesano** exclusively for the gallery

Umberto Di Marino Arte Contemporanea.

Rather than a show, it seems like a pictorial installation within a theatrical space. The portraits of the three protagonists, Eva Braun, Claretta Petacci and Luisa Ferida, are set lonely like a caption. Three other paintings show them with their respective lovers, Adolf Hitler, Benito Mussolini and Osvaldo Valenti. They appear as the icons of an ardent, involving feeling and, at the same time, as "privileged", absolute representatives in the tragic background of the twentieth century history. The places of the massacres, where these irregular couples have found or looked for death, are reproduced on three other paintings: the bunker in Berlin where Hitler decided to marry Eva Braun the day before his death, Poliziano Road in Milan where the partisans executed Valenti and Luisa Ferida who was four months pregnant, and the room at De Maria's farm-house, near Giulino di Mezzegra, where the Duce and Claretta were surprised at night.

On the other side, at a distance, a big picture with the image of Leni Riefenstahl, the führer's director, stands for the film look which lets itself down onto these events: film love where reality often exceeds fantasy, deep human and universal tragedies which develop through history, love vicissitudes that are protagonist of a supreme destiny.

The show does not want to pay homage to these events, rather, it wants to offer a new point of view. It wants to reverse the male view with which History has often exclusively been seen. Within the flowing of time, there is the sentimental power of famous, damned, perverse **femmes absolues**. (**Simona Barucco**)