

FRANCESCO JODICE

*so far, so long*

**Exhibition space:** Umberto Di Marino Gallery - Via Alabardieri 1, 80121, Naples, Italy

**Opening:** Tuesday 14th December 2010 – 7:00 p.m. – 10:00 p.m.

**Duration:** 14th December 2010 – 5th February 2011

**Orario:** Monday – Saturday 3:00 p.m. / 8:00 p.m. – by appointment in the morning

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Press office in collaboration with



The [Umberto Di Marino Gallery](#) is pleased to present the new personal show of the work of [Francesco Jodice](#) entitled *so far, so long* on Tuesday 14 December 2010.

Francesco Jodice has always focused on constructing networks, a work method that represents the distinctive feature of his artistic practice. He has drawn on the work of sociologists, journalists, philosophers, town planners, and other professionals who live and work in the area he has chosen to explore various aspects of urbanisation. These aspects are becoming intrinsically linked to the adaptive behaviour of all societies and are capable of changing the socio-political equilibrium of a system.

*Citytellers* is a trilogy of films projected last October at [MADRE](#) (Museo d'Arte Contemporanea Donnaregina in Naples), in collaboration with the Umberto Di Marino gallery. The work represents the most complete result of Jodice's reflections about the contemporary geopolitical scene, not just in terms of his conceptual assumptions but also in terms of the use of the *media* and the possibilities of access they currently offer art.

The photos at the [Galleria Umberto Di Marino](#) therefore constitute a further formal choice which is complementary to the video project, transferring discarded ideas and unexplored grey areas to film. The images translate certain key scenes, emphasising a disorientation of perception, which leads us to read between the lines of the visual grammar in order to check the reliability of the contents. The technical expedients encourage a conception of photography that does not impose a single perspective but leaves part of the interpretation to the observer.

*Aral* brings to the attention of everyone, in striking fashion, the enormous consequences of the greatest ecological catastrophe of all time, caused by the political decision of the former Soviet Union to divert the water of Lake Aral to encourage cotton cultivation. The area, which has almost completely turned to desert, is one of the most polluted in the world: the few survivors are continuously exposed to physical risk and lack any means of subsistence, representing a sort of "archaeology of humanity".

*São Paulo*, which belongs to the [Tate Modern](#) collection, was presented at the [São Paulo Art Biennial](#) in 2006 and shown on prime time TV in Brazil. It proved a fundamental contribution to identifying the flows of humanity underlying the social organisation of a metropolis with extreme social situations; in these cases, institutions play a secondary role with respect to the forms of self-regulation of the local communities.

*Dubai* represents the evidence of the failure of an extreme capitalistic system, which has exploited the work force made up of Indians, Pakistanis, Nepalese and Bangladeshis and reduced it to slavery (testified by the torture of the child-jockeys for the camel races); the enormous block of real estate which has created in the desert is now in serious state of crisis due to the unsustainable nature of its unchecked expansion. It is both a visual and epistemological journey designed to discover new worlds and the different levels of perception and interpretation at which they are represented.