

*Why? Because life...*

**JOTA CASTRO - ALBERTO DI FABIO - SATOSHI HIROSE**  
**FRANCESCO JODICE - EUGENIO TIBALDI - SERGIO VEGA**

**Exhibition space:** Galleria Umberto Di Marino, Via Alabardieri 1, 80121, Napoli

**Opening:** Thursday 23 May 2013 – h. 7 pm – 10 pm

**Duration:** 23 May – 30 September 2013 - **August:** closed

**Opening times:** Monday – Saturday 3 pm / 8 pm – by appointment in the morning

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The Umberto Di Marino Gallery is pleased to present ***Why? Because life...*** on Thursday 23 May 2013. In line with the gallery's artistic policy, the exhibition develops a wide-ranging discourse about unresolved issues which, through force of habit, we are no longer able to see. Through a complex itinerary, the exhibition creates a dialogue between pairs of complementary artists, beginning from a concept of the universe as benevolent and uncorrupted nature. It then goes on to focus on the history that humankind has written for itself through its actions, leaving the possibility of redemption and a return to its authentic state.

**Satoshi Hirose** and **Alberto Di Fabio** are both fascinated by nature and the experience of travel as a chance for encounters and growth. They meet halfway between the West and the East, setting off from different cultures that end up merging in the analysis of human and natural reality, extending the direction of their thought towards infinity and what lies beyond. *Beans Cosmos* by **Satoshi Hirose** reconstructs a microworld through a constellation of different types of legumes, associated with peoples who despite living far apart, share the same foodstuff which is still fundamental for their sustenance. *Splash cosmici e Nebulose* (cosmic splashes and nebulas) by **Alberto Di Fabio** parallels Hirose's work. By descending into the very depths of matter, consisting of a multitude of particles in a constant state of becoming, the work leads us to a dimension that connects the micro- and macro-spheres, the point zero of creation and the disintegration of form.

In contrast, **Sergio Vega** and **Eugenio Tibaldi** both reflect carefully on the aesthetic results of landscapes altered by human intervention. With a bitter and ironic gaze, they create works that are vaguely reminiscent of diaries and journals. During his journey through the Mato Grosso, **Sergio Vega** reveals the disillusionment and contradictions of Modernism in a constant struggle between the purity of nature and the lack of aesthetic design of the imposing bourgeois buildings close to the dwellings of poor people. With his work *Spostamenti verticali all'interno della stessa classe sociale* (Vertical shifts within the same social class), **Vega** inverts this state of inequality, the symbol of different social status, and sections several photographs taken in the districts inhabited by small farmers and then assembles them vertically in a redemptive and fairer rise in social status. **Eugenio Tibaldi's** investigations for his installation *Sea Side* take shape in other latitudes. The coastline of Naples is marked by degradation, linked to the dynamics of illegality, and develops spontaneously according to the needs of the inhabitants, although it gradually takes on a more important role than the metropolis due to its productive force. **Tibaldi** analyses the potential of this area, searching for a new aesthetic form in its chaotic, sprawling development.

This consideration is linked to the common thread running through the works of **Jota Castro** and **Francesco Jodice**, aimed at crystallising emblematic examples of current critiques of the human condition. By exploring the imbalances and weaknesses of society, **Jota Castro** highlights the absurdities of the system and exposes its failures. His work *Because life features* a boat, the symbol of exploration and the search for different worlds. However, this boat becomes crowded with crumpled up portraits of many people who, driven by the desire to improve their existence, lost their lives while undertaking an agonising "voyage of hope". It becomes the sad allegory of dashed expectations, of the dreams that led to the negation of life. By filtering cultural and social phenomena through art, **Francesco Jodice** also captures the alterations and sense of disorientation with an attentive, lucid eye. His work *The Room* dismantles the visual certainties of the viewer and, through the use of newspapers, abandons photography and denies the image, restoring a complex portrait of contemporary Italy, "a mosaic of 'forms of knowledge that emerge from the darkness' and describes the mood of the nation in one of its darkest moments. Literally". Yet, despite this operation, the grid that is created recalls the monumentality of his unique buildings, while the removal of the faces underlined by the use of black, which resets and cancels everything, becomes the potential starting point for rewriting a new story.