

Press release

Vettor Pisani - Luca Francesconi Mascaret

Opening: Friday 31 March 2017 - 6pm

Duration: until 5 May 2017

Venue: Spazio Maria Calderara, Via Lazzaretto, 15 - 20124 Milano

Opening hours: Monday - Friday | 9am - 6pm - Saturday 1 April and Sunday 2 April | 10am - 8pm

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The Galleria Umberto Di Marino is pleased to announce the first of a series of events to be held in the Spazio Maria Calderara in Milan, an industrial building restored to host the results of ongoing research in the field of fashion. The series of exhibitions, set up with the support and passion of the collectors Maria Calderara and Novelio Furin, is designed to provide opportunities for free artistic and curatorial experimentation linked to the main themes of the gallery's scheduling, in the wake of events already organised in Naples last year in spaces not usually intended for contemporary art.

On Friday 31 March 2017, a conversation beyond space and time will take place between Luca Francesconi and Vettor Pisani, a project entitled *Mascaret (with Vettor Pisani)*, in which objects and semantic fields become the subject of a lively debate thanks to their evocative force.

By anticipating the recent and, unfortunately, belated interest of international art criticism in the work of Vettor Pisani, Francesconi has explored common ground with his artistic practice over the years. He considers archetypal symbolism and philosophical speculation on the transcendental nature of matter, the mixture of sacred and profane, the overlap of birth and death, and the intertwining of art and art criticism. Through an interest in alchemy and the tendency to quote from the work of other artists, on which the mysticism and instinctive attachment to nature of both artists draw, mankind finds a heroic (or antiheroic) dimension by moving through the dark matter of the universe.

The post-modernist approach of Vettor Pisani, together with the semantic removal of iconography and traditional mythology, have always revealed the cracks in Eurocentric culture, whose boundaries and limits we now fully understand. The same short-sightedness has led to neglect of the prophetic force of his work which is now finally highlighted in this exhibition. Francesconi is already moving through these ruins, drawing on popular culture, crafts and naïve art in order to re-establish contact with reality through a reflection based on the metaphysics of matter.

At the end of the creative process, in both cases, mankind proves to be a "creole" figure, as underlined by Francesconi in the text accompanying the exhibition, indicating this result as the greatest legacy that this maestro of our contemporary world: "*Pisani offers a figure that is no longer human, but made of creole living matter, without any cultural dominance*". The human body once again merges with the eternal living flow of objects, in all its authentic naturalness, despite obtaining this new state through the extremism of an artificial process. Like a tidal bore or *mascaret*, the leading edge of the tide that travels up a river attracted by the magnetic force of the moon, the practices of the two artists are designed to reveal the most unknown part of what is representable.

Thanks to:

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Vettor Pisani was born in Bari in 1934 (although the artist, recalling the origins of his family, stated on several occasions that he was born in Ischia or Naples), and died in Rome in 2011.

He has had solo exhibitions devoted to his work by institutions such as the Galleria Nazionale d'Arte Moderna, Rome (exhibition at the Castello Svevo, Bari, as the winner of the Premio Nazionale Pino Pascali) in 1970, the Museum Folkwang in Essen in 1982, the Provincial Council of Valencia in 1990, in 1992 by the Galleria Civica d'Arte Contemporanea of Trento, in 2011 by the Fondazione Morra-Palazzo Ruffo di Bagnara, Naples, and in 2012, a few months after the artist's death, by the MACRO in Rome. Pisani has participated in numerous exhibitions and biennials which include, in addition to Documenta V, Kassel, in 1972, the Venice Biennale (1972, 1976, 1978, 1984, 1986, 1990 1993, 1995), the Rome Quadrenniale (1973, 1986, 1992), the XV Bienal, São Paulo (1979) and the Nouvelle Biennale de Paris, Paris (1973, 1985). The exhibitions in which he participated include: *Amore mio*, Palazzo Ricci, Montepulciano (1970); *Vitalità del negativo nell'arte italiana 1960-70*, Palazzo delle Esposizioni, Rome (1970); *Contemporanea*, Parcheggio di Villa Borghese, Rome (1973- 1974); *Italy Two. Art Around '70*, Museum of the Civic Center, Philadelphia (1973); *Rencontre internationale ouverte de vidéo*, Espace Pierre Cardin, Paris (1975); *Arte e critica 1980*, Galleria nazionale d'arte moderna, Rome (1980); *Through the Looking Glass*, Palazzo delle Esposizioni, Rome, (1980); *Linee della ricerca artistica in Italia 1960- 1980*, Palazzo delle Esposizioni, Rome (1981); *Avanguardia/Transavanguardia 68-77*, Rome (1982); *Italian Art Now: an American Perspective*, Solomon R. Guggenheim Museum, New York (1982); *Arte Italiana 1960-1982*, Hayward Gallery, London (1982); *Nell'Arte. Artisti italiani e francesi a Villa Medici*, Accademia di Francia, Rome (1983); *Der Traum des Orpheus: Mythologie in der italienischen Gegenwartskunst, 1967-1984*, Städtische Galerie im Lenbachhaus, Munich (1984); *L'Italie aujourd'hui: Regards sur la peinture italienne de 1970 à 1985*, Centre national d'Art contemporaine-Villa Arson, Nizza (1985); *Terrae Motus e Terrae Motus 2* at Villa Campolieto, Ercolano, in 1986, and at the Grand Palais, Paris, in 1987; *Beuys zu Ehren*, Städtische Galerie im Lenbachhaus, Munich (1986); *Emerging Artists 1978-1986: Selections from the Exxon Series*, Solomon R. Guggenheim Museum, New York (1987); *Mythos Italien*, Bayerische Staatsgemaeldesammlungen, Munich (1988); *Open Mind (Gesloten Circuits)*, Museum van Hedendaagse Kunst, Gent (1989); *Orientamenti dell'arte italiana: Roma 1947-1989*, Central House of Artists, Moscow; Central Exhibition Hall, Leningrad (1989); *Pittura italiana da Collezioni Italiane*, Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Turin (1997); *Minimalia. Da Giacomo Balla a ... / Minimalia. An Italian Vision in 20th Century Art*, Palazzo Querini Dubois, Venice-Palazzo delle Esposizioni, Rome-P.S.1, New York (1997- 2000); *Il Bello e le bestie – Metamorfosi, artifici e ibridi dal mito all'immaginario scientifico*, MART-Museo d'Arte Moderna e Contemporanea di Trento e Rovereto (2005); *Celebration / Institution / Critique*, Fondazione Galleria Civica-Centro di Ricerca sulla Contemporaneità, Trento (2009); *Inganni ad arte. Meraviglie del trompe l'oeil dall'antichità al contemporaneo*, Palazzo Strozzi, Florence (2009). He realized two solo exhibitions at Galleria Umberto Di Marino: *I giuochi della memoria e dell'oblio* (1999); *Napoli Borderline* (2001). In 2013 the MADRE Museum dedicated to him two monographic exhibitions *Eroica / Antieroa:una retrospettiva*: in Naples at Museum space and in Bari, at Teatro Margherita, respectively ideal and elective city, and home town

Luca Francesconi was born in Mantova in 1979. Lives and work in Mantova (IT) and Paris (FR). He has participated in numerous exhibitions in public and private spaces, such as: Fondazione Ratti (2000), Tirana Biennale (2001), Fuori Uso (2004), Galleria Civica Trento (2004), Cristina Guerra Gallery - Lisbon (2006), Maison Populaire - Montreuil (2007), Palais de Tokyo (2009), Galleria Umberto Di Marino (2006, 2009, 2014), Fondazione Sandretto Re Rebaudengo, Crac Alsace, Magasin - Grenoble, Fluxia (2010), Mot – Brussels, Chez Valentin - Paris (2011), Musées de Montbéliard , Art Nova-Art Basel Miami(2012), Man – Nuoro and Museo Marino Marini (2013), Shanaynay - Paris (2014), Tonus - Paris (2015), JupiterWoods - London and Tunnel Tunnel - Lausanne (2016). Between 2008 and 2010 he co-directed Brown project space in Milan. In 2009 he won the "Illy Present / Future" together at Umberto Di Marino gallery, with a jury composed by Alexis Vaillant, Hans-Ulrich Obrist and Jens Hoffman, during Artissima in Turin.

In 2011 he was invited by Bice Curiger to "Illumination", 54th Venice Biennale. In 2014 he was invited by Giovanni Carmine, director Kunsthalle Sankt Gallen and Alexis Vaillant, chief curator CAPC-Bordeaux take part in "ThenNow" - Miart a collaborative work with Jimmie Durham. In 2015 he was invited by Christine Macel at the exhibition *Nel mezzo del mezzo* at Museo Riso, Palermo(I) and he participated at group show *Beauty Codes* at Kunsthalle Lissabon, Lisbon. In 2016 he participates at the XXV edition of The National Visual Arts Prize City of Gallarate, MAGA Museum, I