

## Processo alla Natura

Jota Castro, Alberto Di Fabio, Eugenio Espinoza, Luca Francesconi, Francesca Grilli, Satoshi Hirose, Mark Hosking, Francesco Jodice, Pedro Neves Marques, Marco Raparelli, André Romão, Eugenio Tibaldi, vedovamazzei, Sergio Vega

Artist's books selection from the Maria Calderara and Novelio Furin Collection curated by Nicoletta Daldanise: Paul Armand Gette, Douwe Jan Bakker, Joseph Beuys, Christo, Jan Dibbets, Hans Peter Feldman, Hamish Fulton, Dan Graham, Herman Hebler, Richard Long, Maurizio Nannucci, Bruce Nauman, Denis Oppenheim, Giuseppe Penone, Gerard Richter, Henrich Riebeshel, Richard Serra, Robert Smithson, David Tremlett, Christopher Williams

Opening: Friday 13 April 2018 from 6pm to 11pm

Duration: until 13 May 2018

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

Opening hours: Monday - Friday | 10am - 5pm - Saturday 14 April and Sunday 15 April | 10am - 9pm

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Galleria Umberto Di Marino is pleased to present the second stage of the collaboration that began last year with Maria Calderara and Novelio Furin, entitled *Processo alla natura (Inquiry into nature)* at the Spazio Calderara in Milan on Friday 13 April 2018.

On this occasion, the encounter between a section of their collection of artist's books and the gallery's artists has led to a fruitful, joint reflection on the contemporary notion of landscape, through a collective exhibition and the creation of a cabinet, an imaginary meeting place between different strands of research which became intertwined during the preparation of the exhibition.

Beginning with an analysis of the extent to which the concept of landscape has changed over the course of history, as a mental category of human beings created to measure their impact on nature and their own relationship with the world, an investigation is carried out of the natural, anthropological and social nature of landscape.

The exhibition focuses on the moment of recording, broadcasting and representing the landscape, creating a new symbolism and grasping the semantic changes that make individual natural elements eloquent witnesses of human history.

With the variation of climatic and geological conditions, migratory movements, economic dynamics and the cultural perspective, the exhibition space is used to carry out a contemporary reclassification of *naturalia* and *artificialia*, continuously confusing the planes of interpretation and alluding to an idea of nature as the hybridisation between landscape and architecture, between representative fiction and the unstoppable life force.

The main room almost becomes a new *habitat*, in which Satoshi Hirose's suspended atmospheres of journeys and Alberto Di Fabio's cognitive immersions, together with the penetrating gaze of Francesco Jodice and the social commentaries of Jota Castro and Eugenio Tibaldi all manage to coexist. Luca Francesconi's poetic reflection on the laws of nature and Francesca Grilli's cosmogonies clash with the modernist outlook of Eugenio Espinoza, echoed by Sergio Vega's reflection on the contradictions of the anthropisation of the landscape. The false idyll of Vedovamazzei's *veduta* (landscape painting), which is matched in two different ways by the ironic footnotes of Marco Raparelli and Mark Hosking's ready-mades, creates a dialogue with André Romão's *mirabilia* and the botanical modifications of Pedro Neves Marques.

The artist's books selected from the collection of Maria Calderara and Novelio Furin trigger the whole process, providing a synthesis of four strands of research in the display cases. These strands offer interesting insights into the way humans pass through the landscape and appropriate it through the act of keeping a trace of it, before reformulating everything into cultural symbols and archetypes. The historic work of leading artists such as Richard Long, Paul Armand Gette or Hamish Fulton, who constantly addressed this great theme, is combined with more sporadic, but equally stimulating reflections which have marked the poetics of many contemporary artists with a more personal interpretation, as in the case of the volumes by David Tremlett and Bruce Nauman.

The last part of the exhibition takes account of the way the passion and care shown by collectors in constructing this precious archive finds a parallel with the strands of research that have guided the programming of the gallery since its beginnings in the outskirts of Naples. The last cases and the gallery within the studio, constructed through a more explicit dialogue, invite the viewer to seek unexpected correspondences and clear analogies between the books and works on display.