

Press release

Visto da qui_Eugenio Espinoza *Aftershock*

Opening reception: 30 June — 11 July 2020

Venue: Galleria Umberto Di Marino - Via Alabardieri 1, 80121, Napoli

Opening hours: As the health of our visitors and team is a top priority for us only two visitors at a time will be allowed to enter the exhibition space, observing social distancing and all hygiene measures, and by appointment.

Visits can be scheduled by phone: +39 081 0609318; email: info@galleriaumbertodimarino.com; Facebook

In December 2019 Galleria Umberto Di Marino shut the year and the cycle of *Visto da qui* with Marco Raparelli's dj set *Running the Field*, in order to resume the ordinary program of the gallery in 2020.

Visto da qui was an early opportunity to reflect on the gallery's structure and on the exhibitions making, with the aim of reducing the clear overproduction of contents and focusing the attention exclusively on the works.

Given the proclamation of the state of emergency, the consequent lockdown and the shared desire of a redefinition of the established art mechanisms, Galleria Umberto Di Marino decided to propose again what has already been started one year ago. Through a weekly newsletter this time, the gallery digitalized every single chapter of *Visto da qui* and part of the material collected during that project, making it available online to the public.

Galleria Umberto Di Marino, however, is unable to resume a normal program as being incompatible with current government measures. Although the multi-level structure of the project *Visto da qui* wants to raise once again all the questions and problems that may have been already abandoned in a frantic race to reopen and "return to normal"

Galleria Umberto Di Marino is pleased to present the second episode of the new cycle of Visto da qui. Eugenio Espinoza (San Juan de los Morros, Venezuela, 1950) - *Aftershock*. The works are a synthesis of a path that crosses all the artistic practice of Espinoza.

The Venezuelan artist is considered as a reference point in the national art scene for the development of the international debate about Modernism. He has realized, from the seventies till today, a body of works that represents the development of a critical eye on the art system. Espinoza's practice is structured from the research of his two masters, Gego and Gerd Leufert, passing through the study of the first institutional criticism, ending with the lesson of Piero Manzoni and Lucio Fontana. Eugenio Espinoza collects all of these elements in order to formulate his disappointment towards the prevalent modernism paradigm in Latin America.

The artists tries to unmask the social construction imposed by the bourgeois class, through the adoption of the black grid, considered an absolute synthesis of every possible representation of the reality. Subverting the most radical lessons of Abstractionism, the artist literally breaks the rigidity of the structure, giving to his gesture a complex connotation, based on manipulation, distortion, extension and dislocation of the support.