

Press release

Visto da qui _André Romão
The destroyer of statues falls into a spell

Opening reception: 16 — 30 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 third episode of the new cycle of *Visto da qui* André Romão (Lisbon, 1984) - *The destroyer of statues falls into a spell*.

<<The destroyer of statues falls into a spell. A dream-like state where the borders between the symbolic and the physical blur, a cathartic trance of participation and active creation of void, where the oppressed gets to play the oppressor both politically and poetically.

The three photos selected for this episode are some of the early André Romão's works where this tensions gets into play. Historical loops revolve around the fragility of bodies, events accumulate and collapse on each other, repeated and transformed, as in *Aeschylus' The Persians* (2009) where the classical greek play is juxtaposed with contemporary events. *The decapitation of Auguste Comte's sculpture* (2010) accentuate this tensions with the separation of body and head, physical and emotional. Warm flesh confused with cold marble. *City Animals (1977/1981)* (2016) shows two sides of the same coin, the "corteo creativo" in Bologna in 1977 and the invitation to the first Memphis design exhibition, both choosing a creature (dragon and dinosaur) as their emblem despite standing for radically different ideas. Bodies unite and move together agitated, becoming animals, monsters free from history in an effort to break the eternal repetition of cycles.>> A. Romão

City Animals (1977/1981), 2016, c-print, cm 100x150

The decapitation of Auguste Comte's sculpture_2, 2008/2014, lambda print, cm 70 x 100

Aeschylus' the persians, 2009, lambda print, cm 110 x 77