

# ITALICS

Art and Landscape

Press release

## ITALICS presents PANORAMA | Procida island-wide exhibition curated by Vincenzo de Bellis

2 - 5 September 2021

[www.italics.art](http://www.italics.art)

**ITALICS**, the first consortium in Italy to unite more than sixty of the country's most influential galleries of contemporary, modern and pre-modern art, presents its first in-person project: **PANORAMA | Procida**, an island-wide exhibition on **Procida** (off the coast of Naples, Italy) **from Thursday, 2 to Sunday, 5 September 2021, curated by Vincenzo de Bellis**, Curator and Associate Director of Programs, Visual Arts at the Walker Art Center in Minneapolis.

This is this first edition of an annual exhibition series in which, again with the title **PANORAMA**, **ITALICS** will be showcasing some of the most fascinating places in the Italian landscape, creating art itineraries that, offline, will continue the extraordinary journey that began in October 2020 on the web pages of the *Italics.art* platform.

**PANORAMA | Procida** is an itinerary that explores the island's powerful beauty, where art and nature design a new landscape that includes the dimension of experience. A shared happening that involves the entire area and its citizens, planned in dialogue with **Agostino Riitano, Director of Procida, the Italian Capital of Culture 2022**.

The exhibition itinerary spans five centuries of art history, from antiquity to the contemporary, with a special focus on Italian works and more specifically on the Neapolitan area, bringing together **over fifty works** by the artists **Marisa Albanese** (Naples, Italy, 1947), **Giovanni Anselmo** (Borgofranco d'Ivrea, Italy, 1934), **Salvatore Arancio** (Catania, Italy, 1974), **Gianni Asdrubali** (Tuscania, Italy, 1955), **Rosa Barba** (Agrigento, Italy, 1972), **Noah Barker** (California, USA, 1991), **Per Barclay** (Oslo, Norway, 1955), **Robert Barry** (New York, USA, 1936), **Elisabetta Benassi** (Rome, Italy, 1966), **Walead Beshty** (London, GB, 1976), **Daniel Buren** (Boulogne-Billancourt, France, 1938), **Giulia Cenci** (Cortona, Italy, 1988), **Chen Zhen** (Shanghai, China 1955 - Paris, France, 2000), **Antonio Della Guardia** (Salerno, Italy, 1990), **Fortunato Depero** (Fondo, Italy, 1892 - Rovereto, Italy, 1960), **Patrizio Di Massimo** (Jesi, Italy, 1983), **Flavio Favelli** (Florence, Italy, 1967), **Luca Francesconi** (Mantua, Italy, 1979), **Lucio Fontana** (Rosario di Santa Fé, Argentina, 1899 - Comabbio, Italy, 1968), **Mario García Torres** (Monclova, Mexico, 1975), **Igor Grubić** (Zagreb, Croatia, 1969), **Christian Holstad** (Anaheim, USA, 1972), **Paolo Icaro** (Turin, Italy,

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1936), **Massimo Listri** (Florence, Italy, 1953), **Nate Lowman** (Las Vegas, USA, 1979), **Ibrahim Mahama** (Tamale, Ghana, 1987), **Marcello Maloberti** (Casalpusterlengo, Italy, 1966), **Domenico Antonio Mancini** (Naples, Italy, 1980), **Darius Mikšys** (Kaunas, Lithuania, 1969), **Daniele Milvio** (Genoa, Italy, 1988), **Alek O.** (Buenos Aires, Argentina, 1981), **Luigi Ontani** (Grizzana Morandi, Italy, 1943), **Adrian Paci** (Scutari, Albania, 1969), **Mimmo Paladino** (Paduli, Italy, 1948), **Giulio Paolini** (Genoa, Italy, 1940), **Francesco Pedraglio** (Como, Italy, 1981), **Giuseppe Penone** (Garessio, Italy, 1947), **Giulia Piscitelli** (Naples, Italy, 1965), **Nicola Samorì** (Forlì, Italy, 1977), **Tomás Saraceno** (San Miguel de Tucumán, Argentina, 1973), **Alberto Savinio** (Athens, Greece, 1891 - Rome, Italy, 1952), **Marinella Senatore** (Cava de' Tirreni, Italy, 1977), **Francesco Simeti** (Palermo, Italy, 1968), **Sissi** (Bologna, Italy, 1977), **Filippo Tagliolini** (Fogliano di Cascia, Italy, 1745 - Naples, Italy, 1809), **Fredrik Værsløv** (Moss, Norway, 1979), **Andy Warhol** (Pittsburgh, USA, 1928 - New York, USA, 1987), **Heimo Zobernig** (Mauthen, Austria, 1958), **Damon Zucconi** (Bethpage, USA, 1985) and a work by **Matthias Stomer** (1600, Amersfoort, Netherlands - 1650, Sicily) from the collections of the Museo e Real Bosco di Capodimonte.

The exhibition showcases the marvelous variety of styles, materials, compositional solutions and formal translations that have characterized creativity in all eras. The itinerary, which takes in the whole island, **from the Marina Grande port to Terra Murata**, includes some works that are strongly mimetic, blending into the natural and human landscape, while others require the direct involvement of the locals or visitors, ferrying them into new unexplored dimensions, and two special projects that take the form of 'exhibitions within the exhibition.'

## THE SPECIAL PROJECTS

The first initiative is part of the **collaborative effort with the Museo e Real Bosco di Capodimonte**. The director, **Sylvain Bellenger**, was invited by the curator, **Vincenzo de Bellis**, to select a work from the Neapolitan institution's priceless collections to create a new and unique dialog with **Concetto spaziale. La fine di Dio** (1963) by **Lucio Fontana**.

**Concetto spaziale. La fine di Dio** (1963) by Lucio Fontana, is one of thirty-eight canvases that make up a series distinguished by oval frames and the constellations of holes, gashes and graffiti that in some cases are only present in part of the monochrome canvas, while in others are used over the entire oil-painted surface (sometimes also with sequins). This series of works, which dates to 1963-1964, was called *La fine di Dio* by Fontana himself who explained them to Carlo Cisventi in an interview of the time: "For me, they mean the infinite, the inconceivable thing, the end of figuration, the beginning of nothingness."

The Neapolitan institution responded to this invitation to engage in a silent dialogue with one of Italy and the world's main contemporary artists by choosing an important painting from the first half of the 17th century: the **l'Adorazione dei pastori** by Matthias Stomer (1600, Amersfoort, Netherlands - 1650, Sicily). The artist, originally from the Netherlands, was part of a large colony of Nordic painters who worked in Rome in the 17th century in the wake of Caravaggio and the Caravaggists of Northern Europe. In the Gospel, the adoration of the shepherds comes after the announcement of the Messiah's birth brought by the archangel Gabriel to the guardians of the herds who stayed overnight in the fields.

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On an iconographic level, the scene first appeared as a single subject towards the end of the 15th century: the shepherds, kneeling or standing, hats in hands, surround the Child and adore him. There are often three of them and, by analogy with the Adoration of the Magi, they bring rustic gifts, such as lambs, a symbol of sacrifice, not mentioned in the Gospel. There are several known versions of Stomer's *Adorazione*, eight of which were painted during the artist's stay in Naples.

The two works will be presented in the evocative chapel of **Santa Maria Regina della Purità in the complex of the former Orphans' Conservatory** of Terra Murata: for the first time, a work by Fontana, part of this cycle whose title surely must refer to the spiritual dimension, will be exhibited in a building with a sacred vocation, imbuing it with new meanings, and more particularly, in relationship with such a traditional scene in terms of religious iconography.

The second initiative is **Italics d'Oro** and inaugurates a new exhibition tradition. Each edition of PANORAMA will celebrate a different artist who intensely experienced the area which hosts the island-wide exhibition from time to time. The **first artist featured in Italics d'Oro is Daniel Buren**, winner of the Venice Biennale's Golden Lion in 1986. For more than thirty years, he has had a very special relationship with the island. For this occasion, the artist has created a brand new work, with its own *outil visuel* (visual tool) which involves multiple supports, such as a recurring sign that identifies PANORAMA | Procida. Titled ***Autour d'une Exposition travaux in situ pour Italics*** (2021), Buren's work will be an ongoing presence and will accompany the exhibition throughout its duration, welcoming visitors upon their arrival, supporting them during the visit and going home with them as a memory of this unique experience.

## THE EXHIBITION ITINERARY AND THE PERFORMANCES

The exhibition itinerary takes visitors to **various exhibition sites spread across the island**, including public and private architecture, churches, historic buildings and popular areas, ranging **from the marina to the ancient fortified village of Terra Murata**, dominated by Palazzo d'Avalos (1563) once a prison citadel. Along this itinerary, thematic groups of works interact with each other, and these dialogues are reflected in the exhibition sites chosen specifically for their installation.

The Civic Museum unites a group of works that, from the 18th century to today, recount Naples and its islands. The prison, historically located inside Palazzo d'Avalos, houses works that evoke the themes of constriction and isolation. The mystical or spiritual works are concentrated around the Abbey of San Michele Arcangelo. Some important sculptural installations are hosted in the famous terraces of Procida, lookout belvederes located in different points throughout the area with generous views of the Mediterranean. Finally, a substantial body of the works are *site-specific* installations that fit naturally into the urban fabric or ephemeral pieces made for the most part by the younger of the selected artists. They have experimented with multiple expressive modes involving sound, broadcasting, the digital dimension, storytelling and, above all, participation. Falling into this sphere are the **five performances** by the artists **Robert Barry, Elisabetta Benassi, Igor Grubić, Marcello Maloberti and Adrian Paci**.

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In particular, on Thursday 2 September at 5 pm, **Robert Barry** will kick off PANORAMA | Procida with a symbolic gesture in the name of lightness, performing, for the first time on this occasion, a historic work from 1969. ***Inert Gas Series/Argon/at 5 pm on September 2nd 2021 14 liters of Argon were returned to the atmosphere*** (2021) involves injecting colorless, odorless gas into the atmosphere from an unknown location on the island. The action, just as it did in 1969, will leave no traces, except for the posters that reproduce the place in which the cylinder is located.

Following this, on Thursday 2 September and then again for all of the exhibition days (Friday 3 September from 10 am to 12 pm and Saturday 4 September from 10 am to 12 pm), **Marcello Maloberti** will present an itinerant piece, distributing one of his famous *MARTELLATE* titled ***MALINCUORE*** (2021). The poster will pass from hand to hand, among inhabitants and tourists, to take up space in the windows of Procida's shops and venues. Everyone will participate in a moment of collective sharing, with the chance to take away a fragment of this experience.

On Friday 3 September at 5 pm, the public will be able to watch **Igor Grubić** create a wall work at the fortified village of Terra Murata: ***Little Quote Lesson***, 2021 reproduces a verse by the great poet, Dante Alighieri, reflecting the artist's commitment to advancing knowledge, inviting them to develop critical thinking.

Another important moment of collective participation is scheduled for Friday 3 September: the blessing of the work ***Caro Mondo*** (2021) by **Patrizio Di Massimo**. The painting, which depicts the Archangel Michael, patron saint of the island of Procida, will become part of the decorative embellishment of the Abbey of San Michele Arcangelo and be permanently exhibited outside the sacred building.

On Saturday 4 September, the streets of Procida will be filled with the voice of **Elisabetta Benassi** who, with her performance ***Ordine e Disordine*** (2015/2021), aboard an Apecar moving through the streets of the historic center, will recite the titles of some works by Alighiero Boetti, in particular the tapestries, as if they were political slogans.

In the meantime, a group of Procida's citizens will leave their homes with a chair in hand, one by one heading towards Piazza Massimo Troisi, where they will take their seats, getting up only to greet each and every newcomer. These performers, directed by **Adrian Paci**, will re-enact an updated version of the famous action ***One and Twenty-Four Chairs*** (2021), forming a small impromptu community in memory of that very simple gesture that once characterized moments of socialization in most Italian municipalities.

## PANORAMA | Procida TO NAPLES: GUIDED VISITS

Thanks to the close collaborations in the Neapolitan area and support from its partners, PANORAMA | Procida extends beyond the borders of the island to the mainland, striving to offer a local cultural experience that is as complete as possible. In Naples, **from 3 to 5 September 2021**, on the occasion of PANORAMA | Procida, the **Fondazione Donnaregina per le arti contemporanee – museo Madre**, the **Gallerie d'Italia - Palazzo Zevallos Stigliano**, museum venue of **Intesa Sanpaolo** in Naples, and the

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**Museo e Real Bosco di Capodimonte** offer a schedule of **free guided tours** (reservations required while places last, info and registration at [italics.art/panorama\\_procida/](http://italics.art/panorama_procida/)).

## EVENTS OPEN TO THE PUBLIC

Nor will there be any lack of moments of shared reflection with the extraordinary participation of geographer **Franco Farinelli** who, in dialogue with **Andrea Anastasio**, an author who works with various media in the fields of design, architecture and visual arts, will be featured in a conversation on Friday 3 September, open to the public, at the Terrazza of Terra Murata.

With this project, capable of bringing distant eras, perspectives and universes into relation, Procida **embraces an international cultural dimension** in view of 2022, when it will assume the important role of Italian Capital of Culture. PANORAMA | Procida is inspired by one of the primary assumptions of the project of the director of Procida 2022, **Agostino Riitano**: *“The island is a place of exploration, experimentation and knowledge. It is a model of contemporary cultures. It preserves the meanings of existence and yet is involved in the processes of identity construction/de-construction, abandonment/distancing, loss and construction of bonds: the island means the risk of separation and confinement; the island is an opportunity for beginning and founding anew, rediscovery and regeneration, old and new; the island is the 'elsewhere' par excellence. It hides treasures or is a destination for escape, an expedient for the pursuit of happiness.”*

The curator of the exhibition, **Vincenzo de Bellis**, says, *“The way one experiences it, far from wandering around ever more restricted by rules of separation from the works in museums, means a new opportunity to have a truly close and direct involvement with the works. Too often in the recent past we have seen how attempts to reconcile the aesthetic and social aspects of art have sometimes meant the detriment of aesthetics, and very often, the detriment of the social aspect. Panorama wants to rebalance this dynamic, making the aesthetic value of art truly inclusive, sustainable, and part of a relationship of mutual exchange with the territory.”*

PANORAMA | Procida fully welcomes the founding principle of the entire ITALICS project, expressed in the subtitle *Art and Landscape*: the chance to read the landscape and its history layered over centuries of humanity through art and the relationships it creates between visitors and the territory, beyond any kind of temporal or media classification. With *Panorama*, ITALICS renews its commitment to promoting the beauty of this profoundly complex country, through the eyes of Italian gallerists.

**PANORAMA | Procida is made possible thanks to Intesa Sanpaolo, project Partner, and Tod's, who with this commitment confirms its support for contemporary young creative artists. The exhibition is organized with the support of the Campania Region, the Fondazione Donnaregina per le arti contemporanee – museo Madre, and in collaboration with the Museo e Real Bosco di Capodimonte, under the patronage of the Municipality of Procida and “Verso Procida 2022.”**

Thanks to Forma Edizioni for the publication of the exhibition's guide.

Media partner **Il Giornale dell'Arte**.

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## INFORMATION

**ITALICS Art and Landscape**

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## COLOPHON

### PANORAMA | Procida

2 - 5 September, Procida (NA)

Curated by **Vincenzo de Bellis** with the collaboration of **Agostino Riitano**

Curatorial coordination: **Damiana Leoni**

Project manager: **Valentina Schiano Lo Moriello** with **Marco Lauro**

Partner **Intesa Sanpaolo**

**Tod's** is a partner of PANORAMA | Procida renewing its support for contemporary young creative artists

With the support of the **Campania Region and the Fondazione Donnaregina per le arti contemporanee - museo Madre**

With the collaboration of **Museo e Real Bosco di Capodimonte**

With the patronage of the **Municipality of Procida** and "**Verso Procida 2022**"

Thanks to **Forma Edizioni** for the publication of the exhibition's guide

Media partner **Il Giornale dell'Arte**

Artists: **Marisa Albanese, Giovanni Anselmo, Salvatore Arancio, Gianni Asdrubali, Rosa Barba, Noah Barker, Per Barclay, Robert Barry, Elisabetta Benassi, Walead Beshty, Daniel Buren, Giulia Cenci, Chen Zhen, Antonio Della Guardia, Fortunato Depero, Patrizio Di Massimo, Flavio Favelli, Luca Francesconi, Lucio Fontana, Mario Garcia Torres, Igor Grubić, Christian Holstad, Paolo Icaro, Massimo Listri, Nate Lowman, Ibrahim Mahama, Marcello Maloberti, Domenico Antonio Mancini, Darius Mikšys, Daniele Milvio, Alek O., Luigi Ontani, Adrian Paci, Mimmo Paladino, Giulio Paolini, Francesco Pedraglio, Giuseppe Penone, Giulia Piscitelli, Nicola Samorì, Tomás Saraceno, Alberto Savinio, Marinella Senatore, Francesco Simeti, Sissi, Filippo Tagliolini, Fredrik Værsløv, Andy Warhol, Heimo Zobernig, Damon Zucconi, the Italian school of the late 18th century and a work by Matthias Stomer from the collections of the Museo e Real Bosco di Capodimonte.**

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## ITALICS Art and Landscape

ITALICS is a consortium of more than sixty of Italy's most influential galleries of contemporary, modern and pre-modern art. The project was created with the aim of presenting Italy through the eyes of gallerists and promoting the melding of history, art, culture and landscape that distinguishes it and makes it unique in all the world.

ITALICS opens up the cultural production of its galleries, rooted in entrepreneurship and vast professional expertise, to a national and international audience of collectors and specialists. At the same time, ITALICS also addresses a more general public, offering the Italian landscape and its endless layers of art and culture, built up over time and across space, through special programs both in-person and online at [italics.art](http://italics.art).

The idea for the project first came to Lorenzo Fiaschi (**Galleria Continua**) and Pepi Marchetti Franchi (**Gagosian**) on 25 April 2020, during the Covid-19 lockdown: developing a new form of cultural experience for art lovers that is truly in step with the digital age we are living in today. A work group was set up around this idea that included **Alfonso Artiaco**, Ludovica Barbieri (**Massimo De Carlo**), Massimo Di Carlo (**Galleria dello Scudo**), Francesca Kaufmann (**kaufmann repetto**), **Massimo Minini**, **Franco Noero** and **Carlo Orsi**. Driven by the desire to create an Italian network rooted in collaboration and shared experience, the nine gallerists invited another fifty-four to take part in the project, chosen from among Italy's leading galleries of contemporary, modern and pre-modern art, together forming a consortium of sixty-three professionals. Two gallerists were elected as representatives of the consortium: Michele Casamonti (**Tornabuoni Arte**) and Federica Schiavo (**Schiavo Zoppelli Gallery**).

The ITALICS digital platform – [italics.art](http://italics.art) – gathers together the cultural experiences of its gallerists in every corner of Italy, promoting the country's extraordinary artistic heritage through those who have, in recent decades, placed their expertise in the service of art and all of its richness and diversity. For now, the platform is made up of three tools: a website ([www.italics.art](http://www.italics.art)) in Italian, English and Chinese, a periodic newsletter, "ITALICS Club News", now in its sixteenth edition, and an Instagram page (@[italics.art](https://www.instagram.com/italics.art)) kept constantly up to date with ideas for where to go and what to see to discover art in all of its variety and links to history and place throughout all of Italy.

The editorial content written by our gallerists expressly for ITALICS is filled with recommendations ranging from what to see to the best places to stay, eat and shop: ITALICS asks these businesses to contribute to the support of our platform, creating an ever-larger network of art, people, places and businesses.

**PANORAMA | Procida is the first multi-site exhibition organized by ITALICS Art and Landscape:** a collective project and formal commitment that will expand its themes in the months to come with a program and collaborations aimed to reinforce the centrality and role of Italian art galleries in a flourishing local and international cultural system.

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## ITALICS Consortium

with registered office in Piazza della Libertà 13 - 00193 Rome

Concept by gallerists:

**Lorenzo Fiaschi, Galleria Continua, President**  
**Pepi Marchetti Franchi, Gagosian, Vice-president**

Promoted by gallerists:

**Alfonso Artiaco, Galleria Alfonso Artiaco**  
**Ludovica Barbieri, Massimo De Carlo**  
**Massimo Di Carlo, Galleria dello Scudo**  
**Francesca Kaufmann, kaufmann repetto**  
**Massimo Minini, Galleria Massimo Minini**  
**Franco Noero, Galleria Franco Noero**  
**Carlo Orsi, Galleria Carlo Orsi**

Representatives of the consortium member galleries:

**Michele Casamonti, Tornabuoni Arte**  
**Federica Schiavo, Schiavo Zoppelli Gallery**

Consortium member galleries: **A arte Invernizzi, Antonacci Lapicciarella Fine Art, Apalazzogallery, Alfonso Artiaco, Bacarelli, Bottegantica, Botticelli Antichità, Tommaso Calabro Galleria d'Arte, Cantore Galleria Antiquaria, Cardi Gallery, Alessandro Cesati, Galleria Continua, Galleria Raffaella Cortese, Thomas Dane Gallery, Massimo De Carlo, Galleria Tiziana Di Caro, Alessandra Di Castro, Galleria Umberto Di Marino, Ermes-Ermes, Fanta-MLN, Galleria Fonti, Frutta, Gagosian, Galleria d'Arte Maggiore GAM, Galleria dello Scudo, Giacometti Old Master Paintings, kaufmann repetto, Laveronica Arte Contemporanea, Magazzino, Gió Marconi, Mazzoleni, Francesca Minini, Galleria Massimo Minini, Victoria Miro Venice, ML Fine Art, Monitor, Maurizio Nobile, Galleria Franco Noero, Norma Mangione Gallery, Galleria Lorcan O'Neill, Galleria Carlo Orsi, P420, Walter Padovani, Giorgio Persano, Pinksummer, Porcini, Galleria Lia Rumma, Salamon&C., Sant'Andrea de Scaphis, Schiavo Zoppelli Gallery, Società di Belle Arti, SpazioA, Studio Sales di Norberto Ruggeri, Studio Trisorio, T293, Caterina Tognon Arte Contemporanea, Tornabuoni Arte, Tucci Russo Studio per l'Arte Contemporanea, Federico Vavassori, Veda, Galleria Carlo Virgilio & C., Vistamare | Vistamarestudio, Zero..**

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