

Press release

## Visto da qui \_Donatella Spaziani

### *Autoscatti*

**Opening reception :** October 27th, 2022 from 6 pm to 9 pm

**Durata:** October 27th – November 28th

**Exhibition space:** Galleria Umberto Di Marino - Via Alabardieri 1, 80121, Napoli

**Opening hours:** Monday – Friday from 3 pm to 7 pm – or by appointment

*Visto da qui* was an early opportunity to reflect on the structure of the gallery itself and of making exhibitions, with the aim of eliminating that surplus generated by an increasingly evident overproduction of content and bringing the focus back exclusively to the works.

After fifteen episodes that allowed dialogue with more than fifty artworks, *Visto da qui* will continue with its polyhedral and multi-layered structured project, going further into researching the issues and questions that came about, adapting to new methods of enjoyment and sharing of the gallery.

The opening of the new space, Casa Di Marino, in Via Monte di Dio 9, requires a reshaping and diversification of the program; reason why the space in Via Alabardieri resumes the path of a transformation that had already been anticipated. The new exhibition projects, hosted in the gallery's historical location, including *Visto da qui*, will, in fact, be realized with works and artists who have already crossed their path with the gallery. An opportunity for rediscovery, analysis, study and re-discussion of the gallery's activity, through the lens of contemporaneity.

The next phase of the project, starts with Donatella Spaziani and her cycle of works *Autoscatti* presented in 2004 at the exhibition "Forse Italia" curated by Eva Wittocx, at S.M.A.K., Ghent, Belgium.

The works, realized in the early 2000s while staying in several closed locations, such as hotel rooms or abandoned spaces, investigate the relationship between body and space, meant in the sense of place, both inhabited and inhabitant, becoming character and protagonist in and of itself.

The levels of perception follow two directives, that of the concept and design which is the child of the observation of the place, without the dilution of contact with the outside, and that of the body, which enters into a relationship with the space and the objects that inhabit it. The sphere of the body is linked to the randomness of movement that occurs in the time of the self-timer, which becomes a cognitive tool through which the artist perceives the physical space of the enclosed place, and of the city, which she sees only through the filter of the window and, therefore, through her own imagination. The relationship between the body, the space and the time in which the latter is experienced, becomes language and narrative tool. Enclosure in different places, whether voluntary and sought, or forced and compelled, becomes the protagonist of the formal and personal exploration of the self and the relationship with the world and places. Environments and objects yield to the requirements of the artist, abstracting from the physical place and thus becoming a means and tool of inner research. So does our renewed relationship with interior and domestic environments, and with time, which in these places seems to change and adopt a kind of a-temporal connotation.

"I feel that I am looking for a form but I realize that I am working with time," Spaziani notes. Time, the other great protagonist of the research, for the artist is partitioned into 3 sections, the time of the journey to reach the designated place, the time of the stay in the room, and the even more limited time of the self-timer that finally gives space to improvisation and instinct. The latter time, of which we see the most tangible result, is nothing but the force of an instant, the will, sometimes of rebellion, sometimes of stasis, that generates the resulting image of the process.

*Stoccolma, 2001-2003, photography, cm 210 x 50, ed. 1/3*

*Italy, 2002-2003, photography, cm 70 x 150, ed. 1/3*

*U.S.A., 2002-2003, photography, cm. 70 x 150, ed. 1/3*

**Biography**

**Donatella Spaziani** (Ceprano 1970) lives and works in Rome.

The basis of her research is drawing even when in the final result she uses photography, sculpture or sound. The body as an envelope or as a unit of measure is the element she uses to investigate space, form and sign; she has often involved musicians in her projects and since 2003 she has collaborated with several contemporary poets to create sound or performance installations.

He has exhibited in museums and private galleries in Italy and abroad. Among her most important solo exhibitions are: *Insieme concertante*, curated by R.A.M.radioartemobile, Italian Cultural Institute, Copenhagen; *Villa Piromallo*, curated by Zerynthia, Najm review, Naples (2021); *La voce dei poeti* curated by Maria Savarese, Punta Campanella (Naples) (2020); *Innesti* curated by Anna Cestelli, Auditorium Parco della musica, Rome. (2019); *Donatella Spaziani*, curated by Costantino D'Orazio, Museo Macro, Rome; *Donatella Spaziani*, curated by Martina Corgnati, Istituto Italiano di Cultura, Strasbourg; *Donatella Spaziani, elegancija odsutnosti*, 24th Slavonia Biennial, Museum of Fine Arts, Osjek (Croatia) (2016); *10 gennaio*, Galleria Il Ponte Contemporanea, Rome (2014); *Fleeting Beauty*, curated by Marinella Paderni, Galleria Rusconi, Milan (2011); *Ambiente Domestico, Upside Down*, curated by Claudio Libero Pisano, Palazzo Valentini, Rome (2010); *Fuga*, curated by Achille Bonito Oliva, Impronte Contemporary Art, Milan (2009); *Ouvres*, galleries AP4, Geneva; (2006); *Donatella Spaziani*, galleries AP4, Geneva (2004); *Donatella Spaziani*, curated by Laura Garbarino, Artopia, Milan (2003); *Donatella Spaziani*, Galleria Umberto Di Marino, Naples (2002); *Le folie de la Villa Medicis*, curated by Chiara Parisi, French Academy, Rome (2001); *Leggere architetture*, curated by Loredana Rea, Sala della Ragione, Anagni, Frosinone (1998). Among the main group exhibitions: *CART&dition* curated by G.Felluga, Salone del mobile, Milan (2022); *There is no place like home*, curated by G.Benassi, ex fabbrica chinotto Neri, Rome; *Stanze*, curated by Maria Savarese, Marignana Arte, Venice (2019); *Tommaso Binga/Donatella Spaziani*, curated by L. Cherubini, Galleria Fiorentini, Rome (2018); *Galleria in versi*, curated by A.Polveroni, poems by V. Magrelli, Galleria Fiorentini, Rome (2016); *Arte Italiana all'ascolto*, curated by Anna Cestelli Guidi, R.A.M. radioartemobile, NCCA, Museum of Modern Art, Moscow (2011); *Piazze di Roma*, curated by Achille Bonito Oliva, MOCA Museum of Contemporary Art, Universal Expo, Shanghai (2010).