

miart
14-16 aprile 2023 milano

MAIN SECTION
miart 2023

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CARLOS AMORALES

1970, Mexico City, MX



Carlos Amorales is a multidisciplinary artist who explores the limits of language and translation systems to venture into the field of cultural experimentation. He uses graphic production as a tool to develop linguistic structures and alternative working models that allow new forms of interpretation and foster collectivity. In his projects, Amorales examines identity construction processes, proposes a constant re-signification of forms present in his work, and provokes a clash between art and pop culture.

His research processes are complex; they are based in an ample repertoire of empirical methodologies to develop extensive projects that conjugate historical, cultural, and personal references. His practice expands to diverse media such as drawing, painting, sculpture, or collage; as well as performance, installation, animation, sound art, film, writing, among other non-traditional formats.

He studied visual arts in the Gerrit Rietveld Academie and the Rijksakademie van Beeldende Kunsten, both in the city of Amsterdam, Netherlands. He has realized artistic residencies at Atelier Calder en Saché (2012) y MAC/VAL en Vitry-sur-Seine (2011) in Francia, and as parte of the programme Smithsonian Artist Research Fellowship in Washington (2010), United States.

The most extensive researches in his work encompass Los Amoraless (1996-2001), Liquid Archive (1999-2010), Nuevos Ricos (2004-2009), and a typographic exploration in junction with cinema (2013-present).

Between his numerous individual exhibitions, we can mention: The Factory, Stedelijk Museum (Amsterdam, Netherlands, 2019-2020); Axioms for Action, MUAC, UNAM (México, 2018) and MARCO (Monterrey, 2019); Working Tools, MAMM, (Medellin, 2017); Anti Tropicalia, Museo de Arte y Diseño (Costa Rica, 2015); Black Cloud, Power Plant, (Toronto, 2015); El Esplendor Geométrico, Kurimanzutto (México, 2015), Germinal, Museo Tamayo (Mexico City, 2013); Nuevos Ricos, Kunsthalle Fridericianum (Kassel, 2010); Four Animations, Five Drawings and a Plague, Philadelphia Museum of Art (2008); Discarded Spider, Cincinnati Art Center (2008).

Some of his most outstanding collective exhibitions comprise: Under the Same Sun. Art From Latin America Today, Guggenheim Museum (New York, 2014); New Perspectives in Latin American Art, MoMA (New York, 2007); Mexico City: An Exhibition About The Exchange Rate of Bodies and Values, MoMA PS1 (New York, 2002); and performances as Amorales vs. Amorales, Centre Georges Pompidou (Paris 2001), SF MoMA (San Francisco, 2003), and Tate Modern (London, 2003).

Additionally, he represented Mexico at the 57th Venice Biennale with the project Life in the Folds, and the Netherlands in the same Biennale in 2003. He has also participated in biennials like Manifesta 9 (Belgium, 2012), Biennale de la Habana (Cuba, 2015 y 2009), Performa (New York, 2007), Berlin Biennial (2001 y 2014), Manif d'art 8 The Québec Biennale 2017.

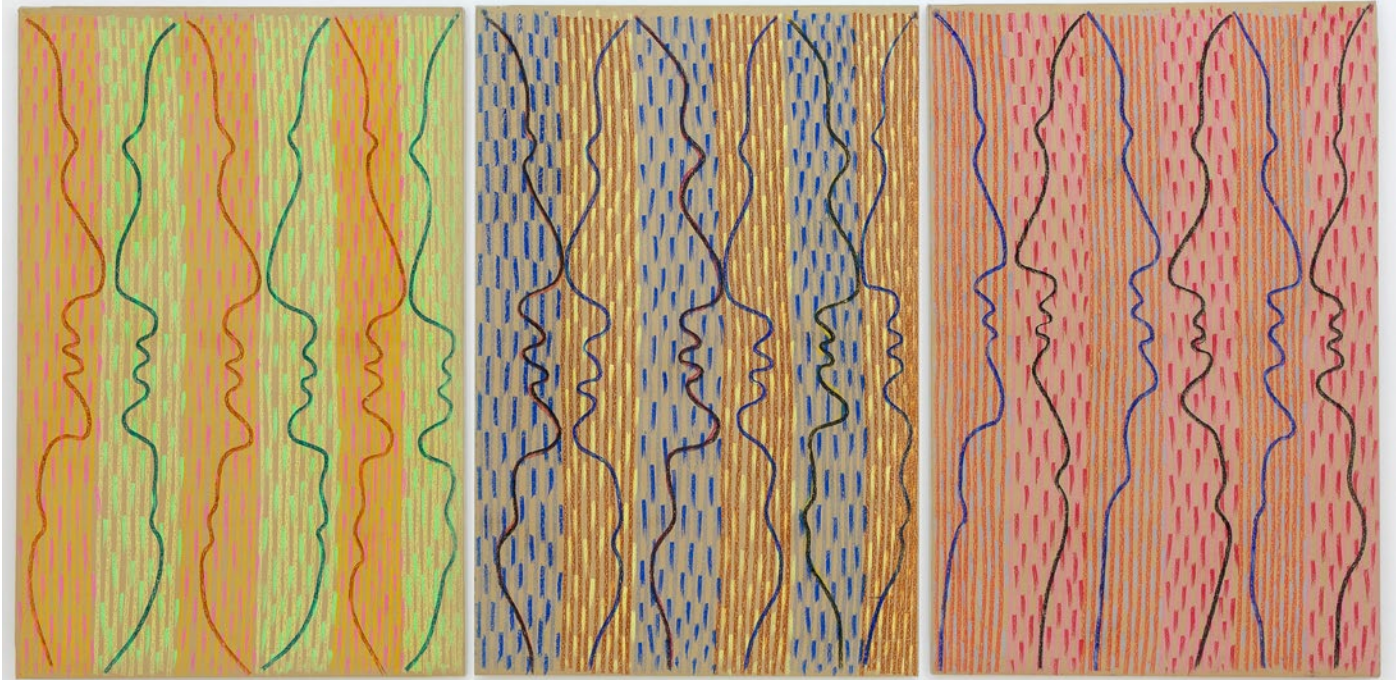
His works are available in international collections such as Museo Tamayo and the Museo Universitario de Arte Contemporáneo, Mexico City; Tate Modern, London; The Museum of Modern Art and the Guggenheim Museum, New York; Walker Art Center, Minneapolis; Museum Boijmans van Beuningen, Rotterdam; among others.

Portrait in a rhythm pattern

The work of the Mexican artist is based around the exploration of the limits of predefined categories such as communication and language, constantly looking for a re-imagination and re-structuring of these models. From the 90s, Amorales has attempted to construct actual realities where the common human perception can be placed under discussion. The invention of a both fictitious and collective identity, the alphabetic code of a language done in abstract shapes, all show a radical interest towards the different methodologies of representation of human identity. Through fragmented and irrational narrations, Carlos Amorales focuses the attention onto the artifice that comes into place trying to hide one's "inner self", trying to develop an analysis on multiple layers that lie between the most private aspect of the self and the otherness, between the private and the public sphere of an individual.

This is where the work takes its inspiration; from the idea that when a person draws a portrait, they are always drawing themselves, such as the "inner self." The result is an impressive series of fragmented faces, defined by few and simple lines. Since these faces are basically self-portraits, they ontologically represent the most private part of the self. Amorales starts a new narration, where subjects that have never existed get mixed into layers that are both personal and collective, real and fictitious, eroding the dual dialogue of these conceptual spheres and opening the door to an almost mystical dimension where aspects of the Neapolitan spirituality tie themselves with Mexican culture. Like in the cult of the anime pezzentelle, entities without names are curated, given meaning, and finally represented, gaining consistency. Both mortal and divine they produce the iconodulia for the inner self.



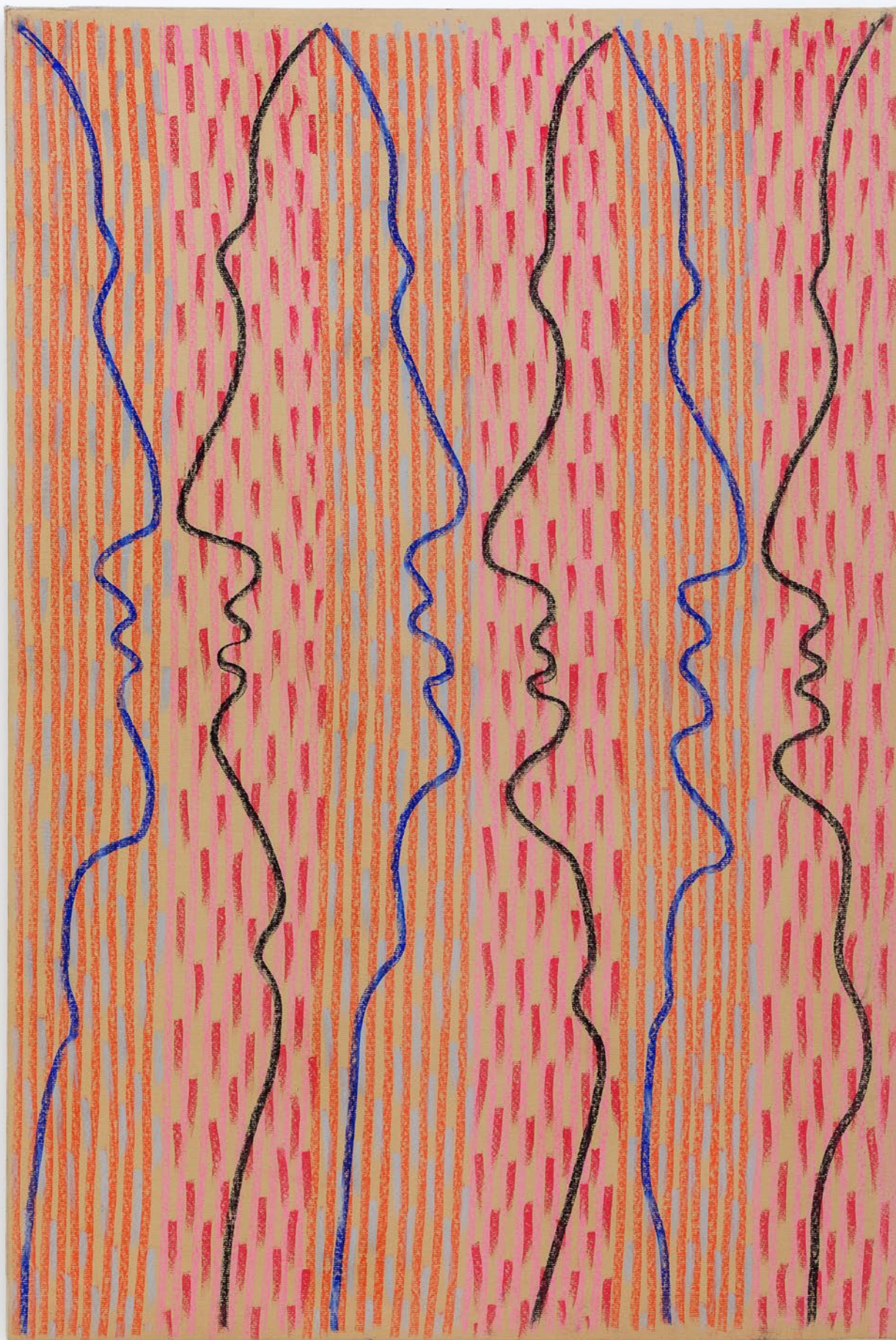


Carlos Amoraless
Portrait in a rhythm pattern 01
 2022

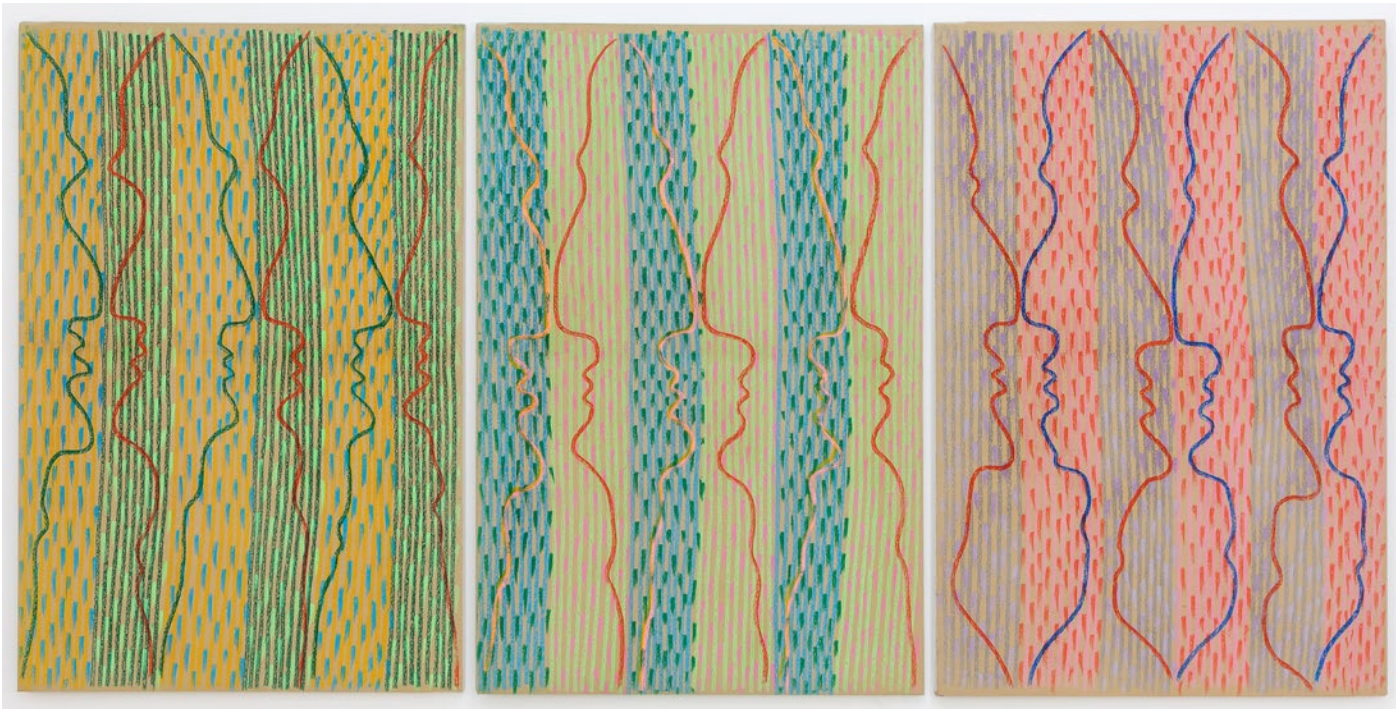
triptych of charcoal and chalk on paper, mounted on canvas
 cm 150 x 100 each



Carlos Amoraless, *Portrait in a rhythm pattern 01*, detail

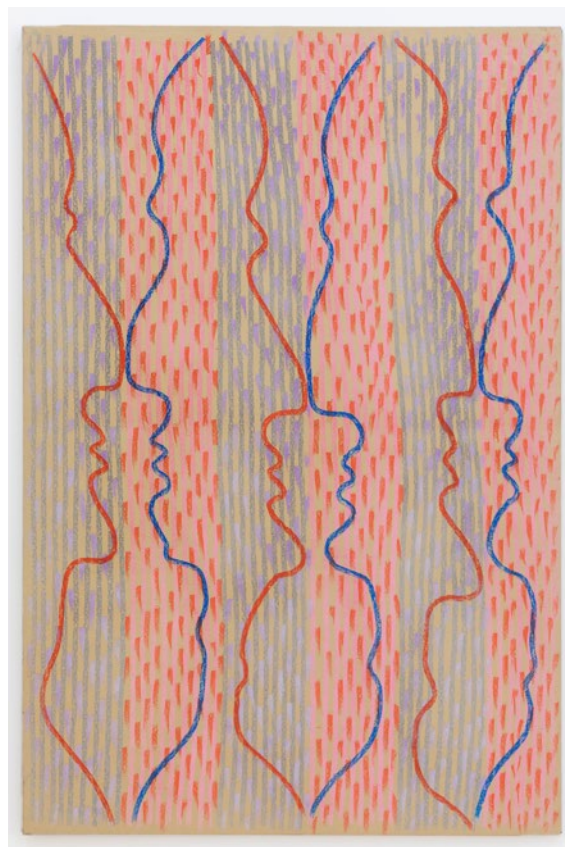


Carlos Amorales, *Portrait in a rhythm pattern 01*, detail

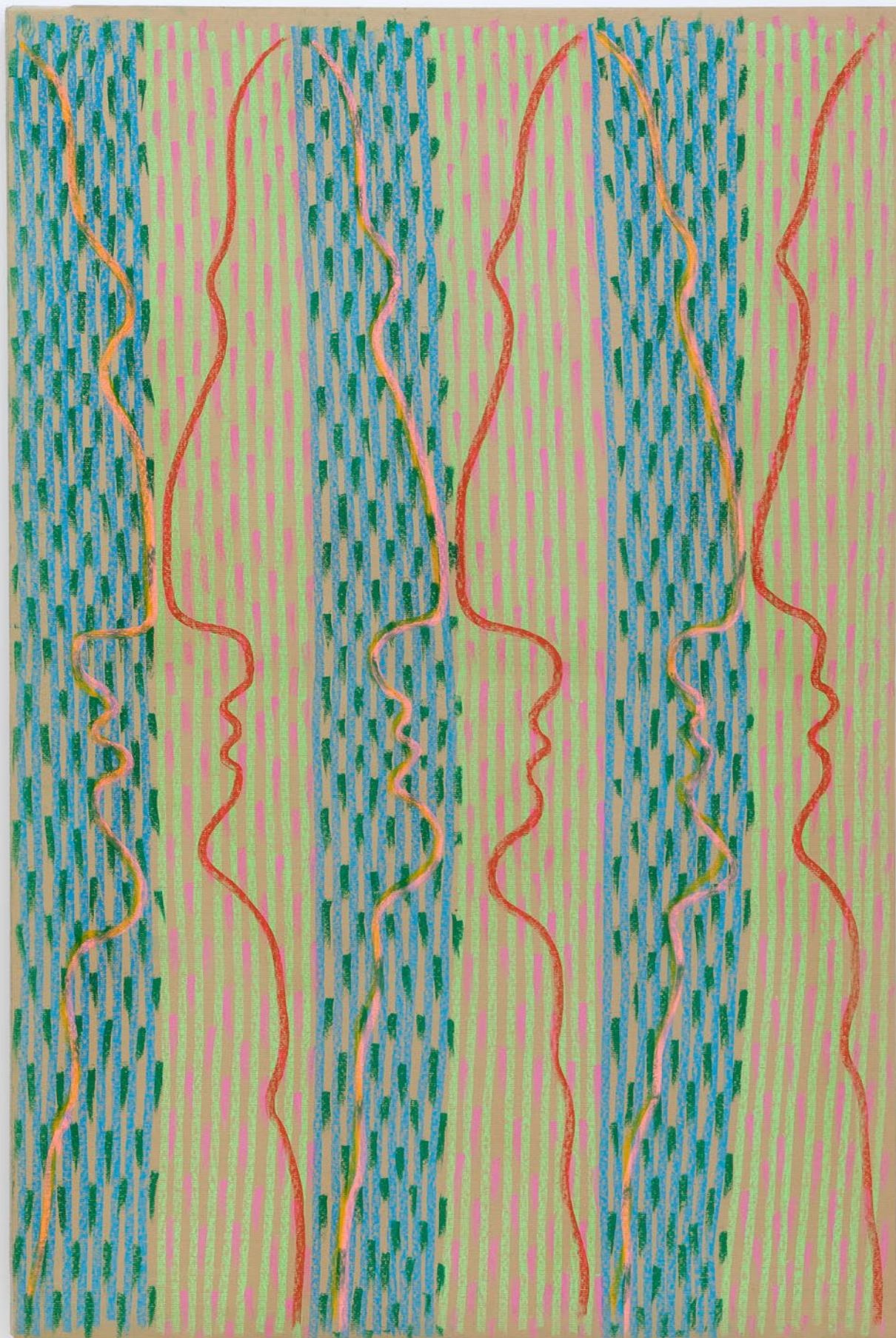


Carlos Amoraless
Portrait in a rhythm pattern 02
 2022

triptych of charcoal and chalk on paper, mounted on canvas
 cm 150 x 100 each



Carlos Amoraless, *Portrait in a rhythm pattern 02*, detail



Carlos Amorales, *Portrait in a rhythm pattern 02*, detail

PETER BÖHNISCH

1977 Waiblingen, GE



<<In my artistic work, I focus on the essence of the human being.

In 2013, I spent a few months in Giverny as part of a studio scholarship awarded by the Claude Monet Foundation. In the wonderful surroundings of Monet's garden, I had the chance to develop my artistic work further. I was very interested in finding new ways in my painting that would allow me to work in an even more playful way. The process of learning is an essential part of my work, as learning, in a certain understanding, is for me a direct expression of life, and art in turn is nothing other than life.>> P.B.

Peter Böhnisch studied from 1999 until 2005 at the Staatliche Akademie der Bildenden Künste Karlsruhe with Professor Andreas Slominski and Professor Anselm Reyle and graduated in the master class of Professor Andreas Sloninski.

Peter Böhnisch lives and works in Berlin, Germany.

Among his solo exhibitions: Turn out, DSC Gallery, Prague (2022); Peter Böhnisch, Galerie Michael Haas, Berlin (2021); In Touch, Dinamika, Moskau, Moscow (2019); Portraits, Contemporary Fine Arts, Berlin (2016); Peter Böhnisch, Gesichter, Kunstverein Friedrichshafen, Friedrichshafen (2016); Granum sinapsis, Contemporary Fine Arts, Berlin (2014); Institut für Bienenzucht, Hamburg (2014); Joie, Claude Monet Fondation, Giverny (2013); Eis in der Sonne, Arsenal Gallery, Bialystok (2013); Peter Böhnisch, Contemporary Fine Arts, Berlin (2012); Kanisfluh, Contemporary Fine Arts, Berlin (2011); Kunsthalle Bremerhaven, Bremerhaven (2010); Neues aus der Löwengrube, Städtische Galerie, Waldkraiburg, Waldkraiburg (2009); Works on Paper, Ferenbalm-Gurbrü Station, Karlsruhe (2009); Arbeiten auf Papier, Kunsthalle Bremerhaven, Bremerhaven (2008); Humus, Galerie Giti, Nourbakhsh (2008)

In the group exhibitions: Land of the Lotus Eaters, Louise Alexander Gallery, Porto Cervo (2022); Tiger in a tropical storm, Louise Alexander Gallery, Porto Cervo (2021); de rerum natura – über die Natur der Dinge, Kunstquartier Bethanien, Berlin (2020); Manifest, Uferhallen, Berlin (2020); Ansbach Contemporary, Biennale for Contemporary Art, Ansbach (2020); I Must Be Seeing Things, Galerie für zeitgenössische Kunst, Berlin (2019); Drawing Wow, BCMA, Berlin (2019); Zuhause, Pony Royal, Berlin (2019); hold the line, BCMA, Berlin (2019); Anders, Kunstmuseum Bremerhaven, Bremerhaven (2018); You Are Who I Think You Are, American Medium, New York (2018); The Future Last Forever, Contemporary Paintings from Europe, Interlalia Art Contemporary, Seoul (2012); Cognito Arsphobia: Show Therapy, The Wand, Berlin (2012); The Happy Fainting of Painting, Zwinger Galerie, Berlin (2012); Bremerhaven sammelt, Kunsthalle Bremerhaven, Bremerhaven (2011); Captain Pamphile – Ein Bildroman in Stücken, Sammlung Falkenberg, Hamburg (2010); Extrakt I, Vittorio Manalese, Berlin (2010); Ro/Ro, Kunsthalle Bremerhaven, Bremerhaven (2010); CAPS, ou la vie saisie par l'art, CAPC Musée d'Art Contemporain de Bordeaux, Bordeaux (2010); Hunger – New paintings from art schools in Germany, Gallery at the LeRoy Neiman Venter for Print Studies, New York (2009); Present Future, Artissima, curated by Aurelie Voltz, Turin (2009); Cavalde, Musée Igor Balut, Paris (2009); Arbeiten auf Papier, Kunsthalle Bremerhaven, Bremerhaven (2008); Rauf Rüber Runter Untendurch, White Space, Zürich (2007).

Sandportrait

<<During my time in Giverny I discovered sand as a painting medium for the first time. I had already been experimenting with painting using only pigments in the years before, but the sand now brought me an incredible number of new possibilities. Since then I have developed my own techniques, which have allowed me to explore new avenues in painting and relief art.

Relief is a immensely exciting form of artistic representation for me. It makes it possible to depict the tense relationship between different realities in which human beings experience themselves in a special way.

Depending on the type of relief, it is sometimes anchored more in one world and sometimes more in another. Through the development of new techniques, it is possible for me to work with the sand in a very fluid way, unlike conventional techniques. The way I approach my work often reminds me of an archaeological process, where I try to uncover something hidden in the depths. Time plays a role in my work in various ways. Especially through my experiences in accompanying people who are close to the point of passing away and the associated experience of the transience of the body, I am confronted with the question of a perhaps supratemporal reality within us. Working with sand, the flowing transitions between painting and relief, open up special possibilities for me to contemplate time and timelessness. One detail is the rifts that appear when I draw through the sand with my finger. The rift, or trench, on closer inspection, is an exciting detail for exploring and interpreting relationships. It is like diving into the Mariana Trench to find that it is full of life.

For the first few years, I was mainly concerned with the human face. In it, I can encounter the mystery of humanity in a great condensation. For me, there is great beauty in this. The sand, with its rough texture, its cracks and trenches, contrasts with a world that with its smooth surfaces often tries to suppress the fact of transience.

A new discovery for me is abstract painting, in which I devote myself entirely to colour, sand and my relationship to it. In the end, however, the intention is to bring something alive into the world, something that uplifts the human being and possibly also has a healing effect.>> P. B.





Peter Böhnisch
Everywhere morning [from the series Ocean]
2022
Corundum and pigment on MDF
60x50 cm



Peter Böhnisch
Onda4 [from the series Ocean]
2022
Corundum and pigment on MDF
60x50 cm



Peter Böhnisch
Loved by the evening
2022
Corundum and pigment on MDF
52x40 cm



Peter Böhnisch
Untitled [from the series “space”]
2022
Corundum and pigment on MDF
52x40 cm



Peter Böhnisch
La Rosa [from the series "space"]
2021
Corundum and pigment on MDF
52x40 cm



Peter Böhnisch

The pearls in the corner of the mouth

2022

Corundum and pigment on MDF

52x40 cm

LUCA FRANCESCONI

1979, Mantova, IT



<<Through his research Luca Francesconi recovers existential themes from a contemporary viewpoint, both experimenting with different media and speaking often metaphorically. Prompted by his experiences as performer, his work came then to a new way of understanding the interaction with natural world. His strong interest for popular art, anthropology and rurality led him to sculptures often questioning humble and anti-historical artistic traditions out of Italy, Europe or the entire world. His primal material, such as river earth, bronze, willow, limestone or dung are often used for their meaning, becoming metaphysical, imbued with spiritual value and potential energy.>> Aurélie Voltz

Luca Francesconi (Mantova, 1979) lives and works in Mantova (IT).

He has participated in numerous exhibitions in public and private spaces such as: Fondazione Ratti - Como (2000), Biennale di Tirana - Tirana (2001), Fuori Uso - Pescara (2004), Galleria Civica di Trento - Trento (2004), Cristina Guerra Gallery - Lisbon (2006), Maison Populaire - Montreuil (2007), Palais de Tokyo - Paris (2009), Fondazione Sandretto Re Rebaudengo - Turin, Crac Alsace - Altkirch, Magasin - Grenoble, Fluxia - Milan (2010), Mot - Bruxelles, Chez Valentin - Paris (2011), Musées de Montbéliard - Montbéliard, Arte Nova-Art Basel - Miami (2012), Man - Nuoro, Museo Marino Marini - Florence (2013), Shanaynay - Paris (2014), Tonus - Paris, Museo Riso - Palermo, Kunsthalle Lissabon - Lisbon (2015), JupiterWoods - London, Tunnel Tunnel - Losanne (2016), une, une, une with Miriam Cahn - Perpignan, Spazio Maria Calderara with Vettor Pisani - Milan (2017), 67 Steps - Los Angeles (2018), Palazzo delle Esposizioni - Rome (2019). In 2009 he won the "Illy Present / Future" with the gallery Umberto Di Marino, awarded by Alexis Vaillant, Hans-Ulrich Obrist e Jens Hoffman, during Artissima, Turin. In 2011 has been invited by Bice Curiger at "Illumination", 54th Venice Biennial In 2014 Giovanni Carmine, the director of Kunsthalle Sant Gallen, and Alexis Vaillant, chief curator of CAPC-Bordeaux invited him at the section "THENnow" of the Miart fair, with a project realized in collaboration with Jimmie Durham. In 2016 he participated in XXV edition of Premio Nazionale Arti Visive Città di Gallarate, Museo MAGA. In 2020 he was part of AGAINandAGAINandAGAINand, a group show curated by Lorenzo Balbi at MAMbo, Bologna. In 2021 he presented a site-specific project at Museo Burel - Belluno. In 2022 realized his first solo show at Galeria Pedro Cera - Lisbon, Mover a Terra. Between 2008 and 2010 he has co-directed Brown project space in Milano.

He actively works with Umberto Di Marino Gallery since 2006, realizing four solo shows: A naked tree and some other works (2006), Calendario delle Semine (2009), pane pane pane vino canale di scolo, curated by Jason Hwang (2014) and Hormone Disruptors (2021)

Gatto magico

The work is realized for the Museo Burel, that invited the artist to conceive a site-specific project for its premises, getting into a dialogue with the theme of Anguane and of Witches, the red thread of the programme of the second year of the museum.

And precisely the figure of the Witch is the starting point for GATTO MAGICO (magic cat), his solo exhibition.

Who is the Witch? Luca Francesconi suggests drawing a parallel with craftspeople. Both share the ability of knowing how to do things, of mastering techniques, instruments, and knowledge, to such an extent that they can transform the reality in front of them into something different, something new. That is their undeniable, great power. It is their magic.

Within this context, the cat mentioned in the title appears, the helping companion of a Witch par excellence. An autonomous, not anthropomorphised living being that cannot be reduced to a simple daily object. A presence that is still charged with an alien energy. Again, a form of power then, also magic.

The magic cat, a bronze sculpture that preserves a certain curvilinear and airy swirl in its feline movements, not forgetting, however, the acute and irrepressible animal indifference.





Luca Francesconi

Gatto magico

2021

iron and bronze

cm 160x120x60



Luca Francesconi, *Gatto magico*, details



Luca Francesconi

Untitled

2009

wrought iron

cm 43 x 30

FRANCESCO JODICE

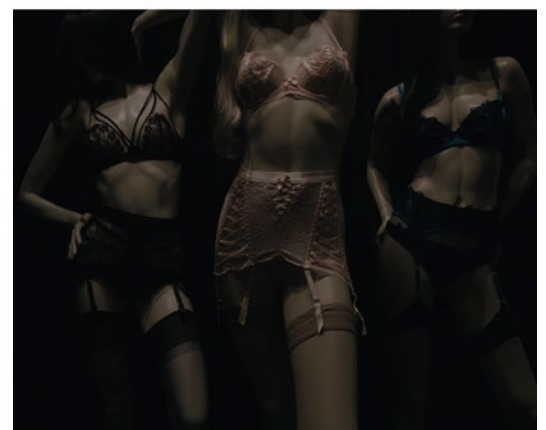
1967, Naples, IT



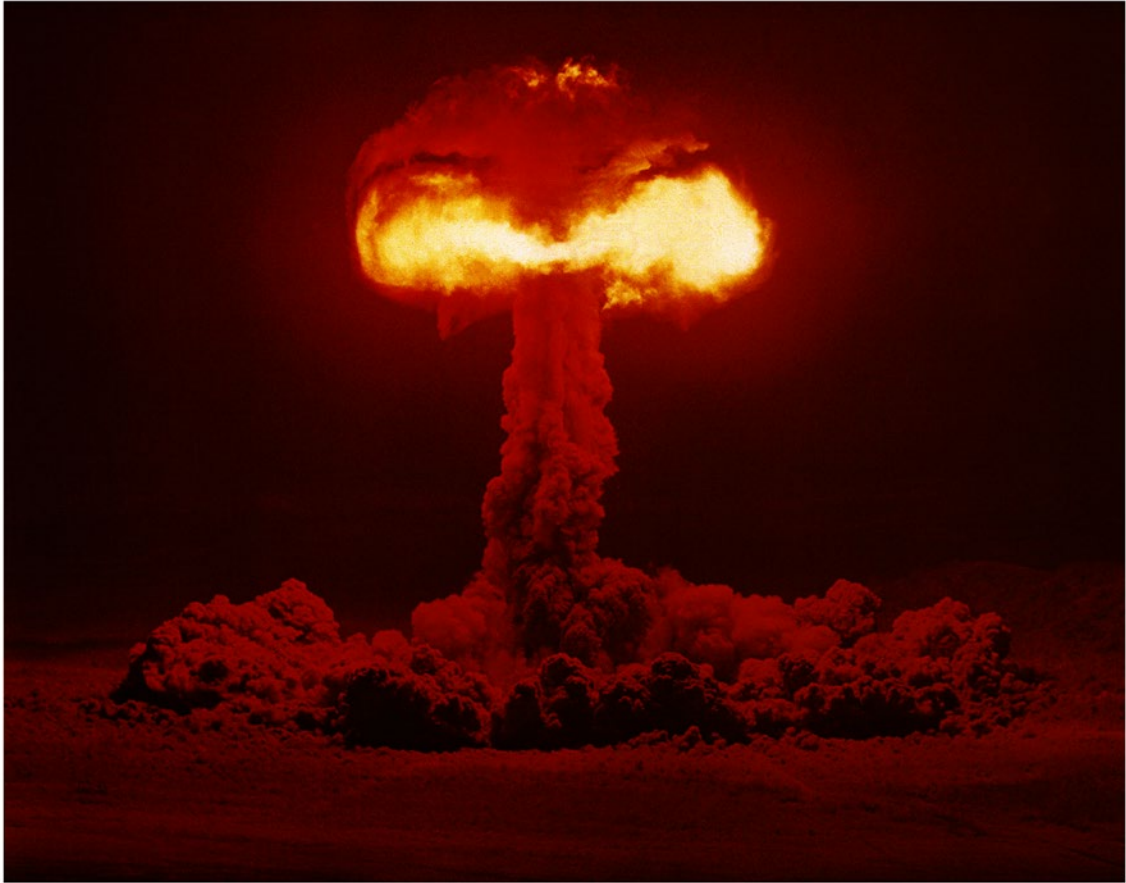
In 1995, after graduating in architecture, he devoted himself to his first research art using the media of photography and video. In 1999 he participated in the establishment of the Multiplicity collective. Between 1996 and 2004, the relationship between large urban landscapes and communities is the focus of his research, as evidenced by the projects *What We Want*, *The Secret Traces* and *The Morocco Affair*. Thereafter, Jodice's attention turns to different anthropological cultures in relation to the new phenomena of megapoliticism. To this period belong *Hikikomori*, *Portraits of Class* and the *Citytellers* trilogy of films. Since 2008, geopolitics has been at the center of the artist's research. The analysis of the crisis of the Western system leads to the creation of films, installations and photographic projects such as *Atlas*, *American Recordings*, *Revolutions* and the most recent *West*. Jodice understands the practice of art as a civil poetics, his processes art promote forms and models of public participation. Examples of this activity can be found in the projects *Drive-in Night*, *Milan Shoots*, *Babel* and *Scenario*.

Francesco Jodice (Naples 1967) lives and works in Milan. He teaches at the Two-Year BA in Visual Arts and Curatorial Studies and the MA in Photography and Visual Design at NABA - New Academy of Fine Arts in Milan. He has participated in exhibitions group exhibitions such as documenta Kassel, the Venice Biennale, the São Paulo Biennale, the ICP Triennial in New York, the Liverpool Biennial, and the Yinchuan Biennial. He has exhibited at the Castello di Rivoli (Rivoli, Turin), the Tate Modern (London) and at the Prado (Madrid). His major projects include the photographic atlas *What We Want*, an observatory on the changes in the landscape as a projection of collective desires, the archive of urban stalking *The Secret Traces*, and the trilogy of films on new forms of urbanism: *Citytellers*. His most recent works-*Atlas*, *American Recordings*, *Revolutions* and *West*- explore possible future scenarios of the West. In 2022, with the support of the Italian Council, he concludes the project *West*, a decade-long research on the imagery that American history has generated and spread throughout the world and the reasons for the collapse of this empire through the investigation of its symbolism. His works are part of numerous collections Italian and international public collections.

<<West is an observation platform on the last great Western empire, investigating the events and postulates of the American history in the years between the beginning of the gold rush (1874) and the financial crisis of 2008. The “Lost ‘4gers” and white-collar workers are the main protagonists of the initial and final phases of this parable, populated by an endless series of characters useful to recount its splendors and aberrations: from cowboys to Indians, from rock stars to actors, passing through gold diggers, preachers, body-builders, intellectuals, artists, presidents and astronauts. The American West, from the Pacific coast to the deserts, is the privileged terrain of this investigation. Francesco Jodice walks through it and photographs it, finding traces of a majestic geological antiquity (the Western Plateau is among the most remote plates that emerged on the planet) and those of recent colonization (Hollywood, NASA, western movies, the military industry, Blade Runner, Silicon Valley, nuclear power...), mirror of some of the most bitter contradictions of our time. Jodice’s works are mixed with a series of images collected from archives and indexed as finds from an era that is now over. Archeology of the present that is already past. And a collection of writings that contain the keys to this passage. All this is West: a journey to the end of the heroic epos of liberalism; a manual to read and understand the American “long century”: a look forward to the era of post-Fordism and post-West.>> Francesco Zanut



WILL YOU STILL LOVE ME WHEN I'M NO LONGER YOUNG AND BEAUTIFUL?
WILL YOU STILL LOVE ME WHEN I'VE GOT NOTHING BUT MY ACHING SOUL?
I KNOW YOU WILL, I KNOW YOU WILL



**OH, MAKE IT MAGNIFICENT
OH, YOUR HAIR IS BEAUTIFUL
OH, TONIGHT, ATOMIC**

Francesco Jodice
West, Nevada Test Site, #007
digital print on Hahnemühle Photo Rag Bright White
2014
60x60 cm Ed. 8+1AP

PEDRO NEVES MARQUES

1984, Lisbon, PT



The research conducted by the artist over the years has constantly questioned the premises underlying the relations between nature, technology, science, and colonial relations. In all their projects Pedro Neves Marques highlights the transformation, in space and time, of cultural phenomena, from political and economic models to gender notions, expectations about the future, and even entire landscapes, as in Brazil, where they have worked for a decade now. As in their essays and literary oeuvre, the perspective adopted in their work emphasizes not only the contradictions within all of the above, but more recently also talk to intimate and personal stories that challenge preestablished political orders and images. To do so, their works encourage an ecological and anthropological approach to the definition of so-called natural processes, especially in relation to the technological and political sphere, through the use of art in a dialogue with other disciplines.

Pedro Neves Marques is a cinema director, artist, and writer, working across poetry and critical writings on art and theory. Storytelling, science fiction, and the political role of intimacy and emotions are defining elements of their work, through which they imagine possible futures and examine historical clashes between ecology, technology, gender, and sexuality.

They were the Official Portuguese Representation – Portugal Pavilion at the 59th La Biennale di Venezia in 2022 and have been awarded a Special Prize at the Pinchuk Future Generation Art Prize in 2022 and the Present Future Art Prize at Artissima in 2018. Their work has been exhibited in major art institutions, including solo shows at High Line and e-flux (New York), CA2M (Madrid), CaixaForum (Barcelona), Castello di Rivoli (Turin), Gasworks (London), Pérez Art Museum of Miami (USA), and Berardo Museum Collection (Lisbon), and group exhibitions and film screenings at Palais de Tokyo, Jeu de Paume and Kadist Foundation (Paris), Tate Modern Film and Serpentine Galleries Cinema (London), Sculpture Center, Elizabeth Foundation for the Arts and Anthology Film Archives (New York), Blackwood Gallery (Toronto), Beijing Inside-Out Art Museum and Guangdong Times Museum (China), VCCA Foundation (Hanoi), Fundación Botín and Matadero (Madrid), PAV Foundation (Turin), and MAAT (Lisbon), among others.

They have participated in art biennials such as Gwangju Biennale, Guangzhou Image Triennial, Liverpool Biennial, Contour 8 Biennial, and New Museum Triennial. Their films for cinema have premiered at the Toronto International Film Festival and the New York Film Festival, having been awarded the prestigious Ammodo Tiger Short Award at IFFR - International Film Festival Rotterdam in 2022, among other film festival prizes. They are co-founders of the poetry press Pântano Books and of the film production company Foi Bonita a Festa. Their critical writings are published regularly in e-flux journal and have been included in publications by museums and publishers such as MIT Press, Sternberg Press, and Verso. They were born in Lisbon, Portugal, and have lived in London, São Paulo, and New York for the past fifteen years..

THE HISTORY OF SEXUALITY

The History of sexuality

In these prints, modern drawings of plants that are now main genetically modified crops, such as maize, soya, manioc, and castor bean, are juxtaposed with modern drawings of both female and male sexual and reproductive organs.

By combining both human and plant anatomies, the artist highlights how the classification of sex and interventions into reproduction have been historically and philosophically intertwined.

While nature was long seen as female and tame, the female sex was mostly ignored; in contrast, here the virility of male organs are also deconstructed.





Pedro Neves Marques

The history of sexuality

2023

8 digital print on cotton paper

70x55 cm each

unique piece



Pedro Neves Marques

The history of sexuality (maize + Carl Toldt)

2023

digital print on cotton paper

70x55 cm

unique piece



Pedro Neves Marques

The history of sexuality (manioc+Fritz Weindler)

2023

digital print on cotton paper

70x55 cm

unique piece



Pedro Neves Marques

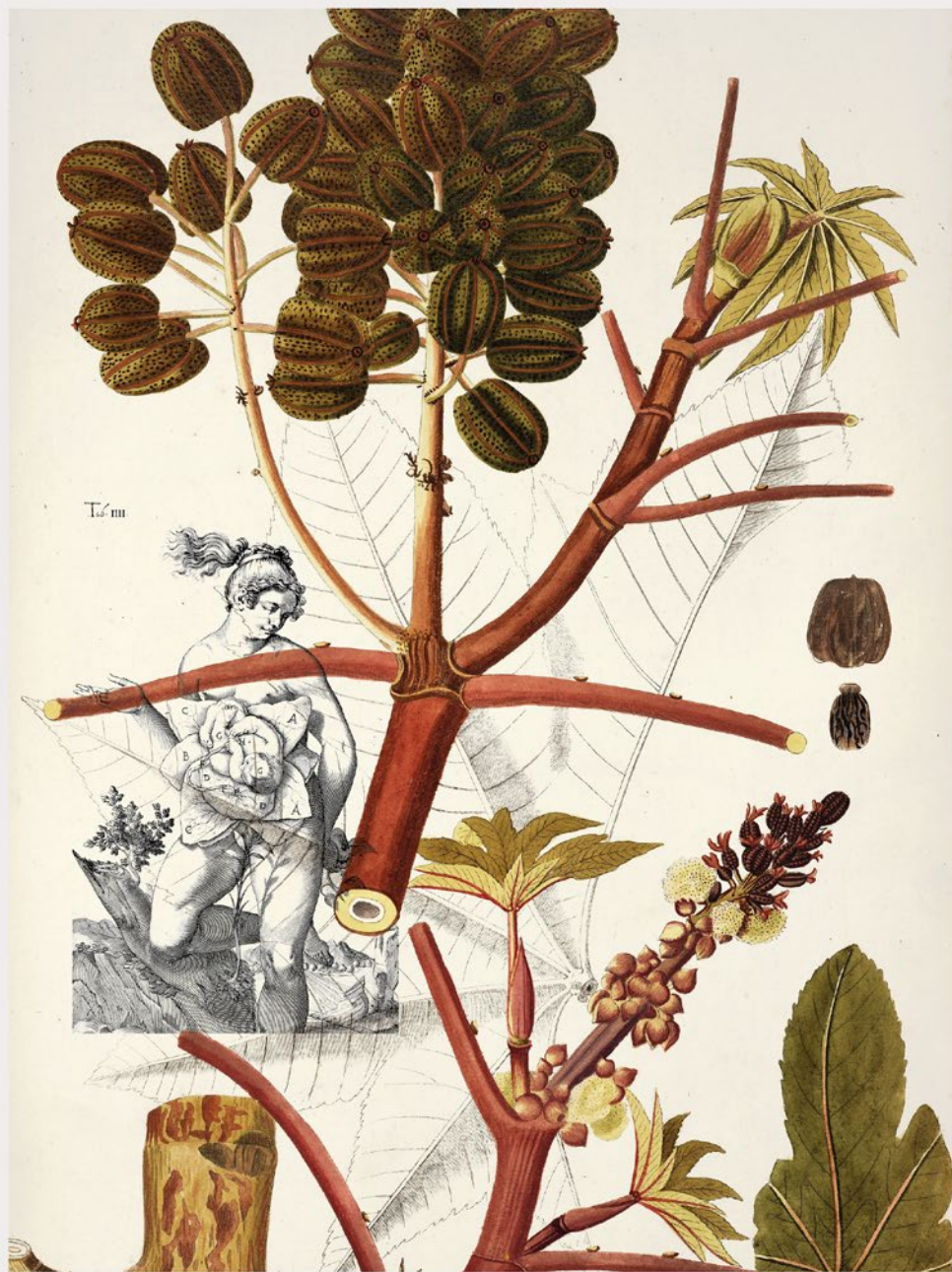
The history of sexuality (Manioc+Seated Eve, unknown)

2023

digital print on cotton paper

70x55 cm

unique piece



Pedro Neves Marques

The history of sexuality (Ricinus+Adriaan van de Spiegel)

2023

digital print on cotton paper

70x55 cm

unique piece



Pedro Neves Marques

The history of sexuality (ricinus+Nathaniel Highmore)

2023

digital print on cotton paper

70x55 cm

unique piece



Pedro Neves Marques

The history of sexuality (soya+johannes dryander)

2023

digital print on cotton paper

70x55 cm

unique piece



Pedro Neves Marques

The history of sexuality (soya+Regnier de Graaf)

2023

digital print on cotton paper

70x55 cm

unique piece

ANDRÉ ROMÃO

1984, Lisbon, PT



<<My work explores the boundaries between absolute, idealistic abstraction and the actual making of things that exist in the visible word. My working process often derives from a rethinking of historical and literary episodes and sources. These references, such as the War of Italian Unification or the British miners' strikes, are put into relation to others in order to create critical models for future action. They are used as metaphors for positioning one's actions and work within the community, exploring the tensions between ethics and aesthetics, poetry and politics. The work as such develops through a variety of media and presentation modes ranging from video to installations, text and drawings, which are linked by means of a web of conceptual relations instead of a pure formal and authorial decision>>. A.R.

André Romão (Lisbon, 1984) lives and works in Lisbon. He studied at the Faculty of Fine Arts, University of Lisbon, Portugal (2002-2007) and Accademia di Belle Arti di Brera; Milano (2006).

He took part in various residency programs such as: Gaswork, London, UK (2019) Contemporary Divan, Palazzo Milio, Ficarra, Sicily, I (2015), Bar residency, Barcelona, E (2014), Macro, Roma, I (2014), AirAntwerpen, Antwerp B (2012), Budapest Galleria H (2011), Künstlerhaus Bethanien, Berlin, D (2009-2010), Eira 33, Lisbon (2007).

He has participated in numerous exhibitions in public and private spaces, such as: Fundação Calouste Gulbenkian, Lisbon, PT; Serralves Museum, Oporto, PT; Stedelijk Museum, 'S-Hertogenbosch, NL; Astrup Fearnley Museet, Oslo, NO; Kunsthalle Lissabon, Lisbon, PT; Musée d'Art Contemporain de Bordeaux, FR; Galeria Municipal do Porto, PT; MAAT, Lisbon, PT; MACE – Coleção António Cachola, Elvas, PT; Künstlerhaus Bethanien, Berlin, DE; Museu Nogueira da Silva, Braga, PT; The Green Parrot, Barcelona, ES; MACRO – Museo d'arte Contemporanea Roma, IT; Tenderpixel, London, UK. In 2019 he got a significant solo exhibition, Fauna, at Museu Coleção Berardo in Lisbon curated by Pedro Lapa.

His work is exhibited at Bluecoat for the Liverpool Biennial 2021, The Stomach and the Port, curated by Manuela Moscoso.

He has realized three exhibitions at Galleria Umberto Di Marino: Le Volpi (2021); Sirena with Ana Manso (2015); Barbarian Poems (2011). André Romão collaborates with Galleria Umberto Di Marino since 2011.

Trappola

“Among my many passions is that of Chinese literature, specifically the Ming- and Qing-era fantasy and mythological storytelling. I think, for example, of the Nine-Tailed Fox, a legendary creature that appears in oral tales from various parts of East Asia, more specifically in China, where it is called Ji w ihú, and in Japan, under the name Ky bi no Kitsune. Its representation is extremely varied. It can be eaten by humans, and in this case it has a protective effect, but it can also be exerting an evil influence. I think this concept is representative of the human soul: each of us can be both victim and executioner. And the line is blurred and hidden. I encapsulate the deep meaning of this thought in Trap, perhaps my most cryptic work. It is a small, simple cardboard box that contains and hides a fox skin, meant to represent the heart of unprecedented violence hidden in every human being. With a gesture it can be pulled out and shown, but it can also remain there ‘trapped’ forever, invisible to all.”

These stories of the uncanny and otherworldly are populated with ghosts and foxes. The figure of the fox evolved from the zoological behavior of animals to beings assuming human shape and interacting with humans. In these tales the barriers between the human and the non-human are much more flexible than in western or contemporary traditions.

Foxes become the masters of illusion and transformation but also an alien that represented human sexuality beyond the norms of society. In their own middle path, fox spirits came to transgress the limits of species, gender and class and to express human anxieties and desires, a middle path between nature, civilization and the otherworldly.

Sibilla

Like a Fox's dwelling at dusk and dawn, the artist blurs the lines between the literary and the sculptural, exploring of the contamination of both artificial and natural forms, the hybridization of bodies, and the life-like presence of inanimate materials. This work embodies ideas of mutation, adaptation, and resistance, queerness and borderless fluidity between Man and Nature, animal, mineral, and vegetable, abstract entities and real inhabitants of the land. The work is composed as poem-objects or object-poems.





André Romão

Trappola

2020

box, fox

13 x 20 x 13 cm



André Romão

Sibilla

2021

Seashell, grapa

cm 14 x 17 x 17

ALBERTO TADIELLO

1984, Vicenza, IT



<<The Nature never stops being a source of fascination and obsession. I depend on its inherent level of perfection, on its aesthetic, plastic and sculptural ability to conceal and reveal strengths and energies. To transform, augment and corrode. My work and my thinking are indebted to it.>> A. T.

Alberto Tadiello (Montecchio Maggiore, Vicenza, 1983) graduated from IUAV University of Venice in 2007.

His work has been featured in many solo and group shows in Italy and abroad, including: "T2 Torino Triennale – 50 lune di Saturno", Fondazione Sandretto Re Rebaudengo, Turin, 2008; "Science versus Fiction", Bétonsalon, Paris, 2009; "Experimental Station", CA2M – Centro de Arte Dos de Mayo, Madrid, 2011; "Terre vulnerabili", Hangar Bicocca, Milan, 2011; "Sound Art. Sound as a Medium of Art", ZKM, Karlsruhe, 2012, "High Gospel", Villa Croce Museum, Genova, 2012, "Art or Sound", Ca' Corner della Regina, Fondazione Prada, Venice, 2014; Sciolto Lo Sguardo Nel Rarefarsi Di Uno Spazio Eccedente, Triennale, Milano 2015; "That's IT!", MAMbo, Bologna, 2018; Do Animlas Go To Haeven?, Chiesa del Purgatorio, Matera, 2022; Qualcosa nell'aria curated by Irene Calderoni e Bernardo Follini at Fondazione Sandretto Re Rebaudengo, Turin, I, 2022; Vita Nova:Art in Italy un the light of the new millennium, Villa d'Este, Tivoli, 2022; Come trattenere l'energia che ci attraversa, Fondazione Bevilacqua la Masa, Venezia, 2021; Diversi, Museo Burel, Belluno, 2020; Artissima Telephone, OGR – Officine Grandi Riparazioni, Torino, 2019; DO UT DO. La morale dei singoli' 4° edizione, Pompei, 2019; Che arte fa oggi in Italia, Fondazione Michetti, Francavilla al mare, Chieti, 2018; Chlamydomonas Nivalis, Galleria Umberto Di Marino, Napoli, 2021;

In 2009 he won the 7th Premio Furla, and in 2011 received the New York Prize.

He has taken part in various residency programs, organized by Dena Foundation for Contemporary Art (Paris), Gasworks International Residency Programme (London), Villa Arson (Nice), HIAP – Helsinki International Artist Programme (Helsinki), Viafarini (Milan), and ISCP – International Studio & Curatorial Program (New York).

Corax

Corax is a collection of different samplings of calls of crows, birds known for their ability to imitate the cries of other birds.

These sounds have been manipulated, inverted, slowed down, dirtied with echoes and reverberations until they approaching further imitations, other vocalizations.

The result was a vaguely spectral, devious, hybrid narrative, hardly recognizable and identifiable, a kind of phonology suspended between biological vocatives and digital contaminations.

Corvus Corax, hence the title, according to Linnaeus' nomenclature, is the name of the imperial raven.

Untitled

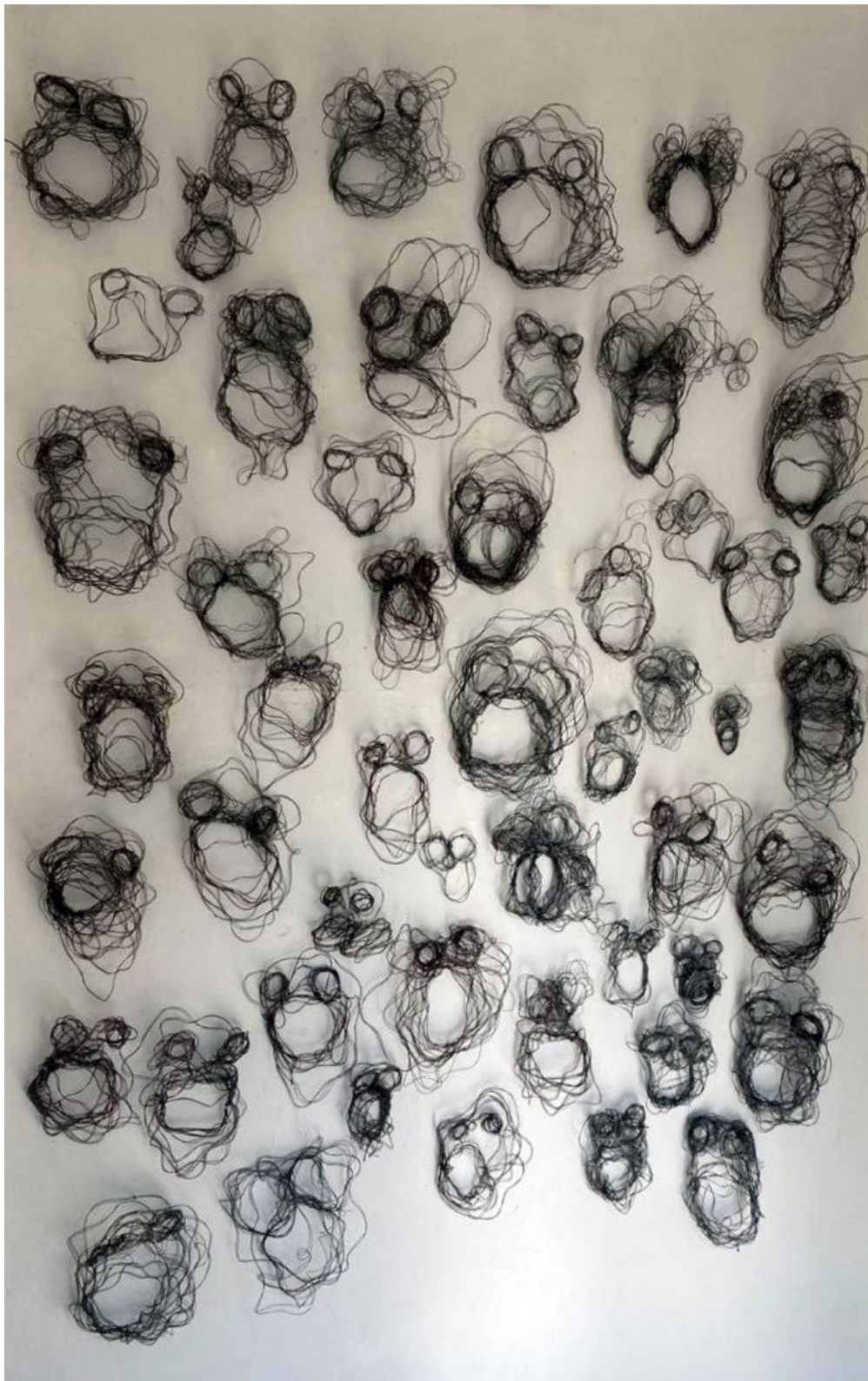
The work is a cycle consisting of sculptural pieces brought about by multiple twisting of iron wires, which are subsequently painted with enamels and metal pigments. The pieces took shape over various

years, by tying together, wedging, intertwining the individual elements, one by one.

These are extremely intricate structures that evoke both a multitude of natural elements related to the vegetable world, and a complex and layered artificiality. They call to mind branches, roots, moss, lichens, algae, as well as virtual re-elaborations of algorithms and differential equations, analysis diagrams, syntheses of digital signals.

Something stinging pokes and entertains a gaze that inevitably retraces edges, profiles, folds. The eyes sink into that clot and remain there, detained for a moment, as if they were abducted by a peculiar reversible, tactile, and visual relationship.



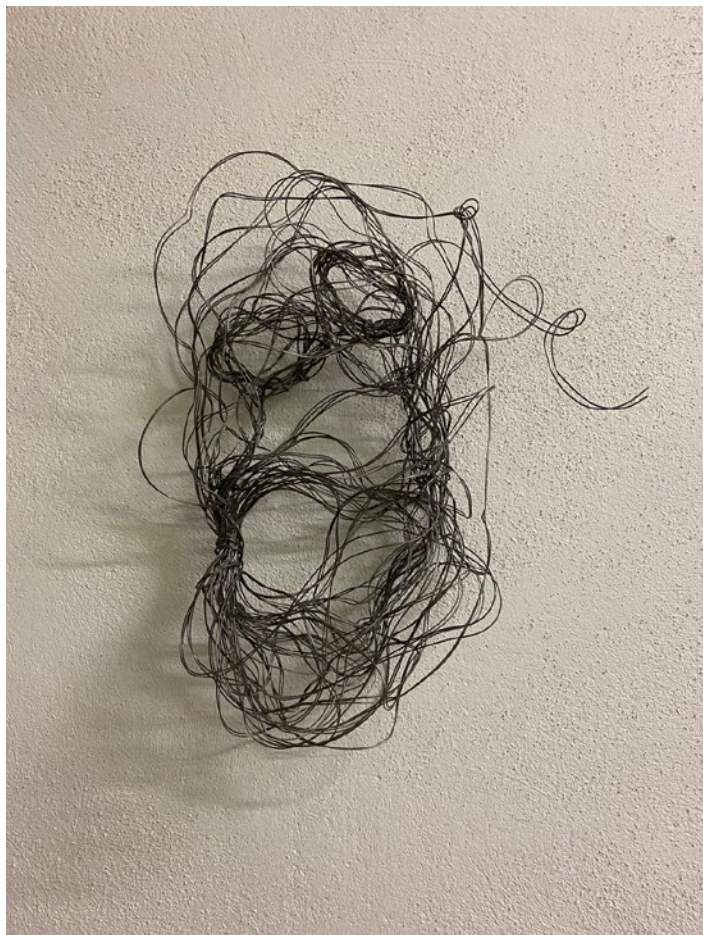


Alberto Tadiello

Untitled

2022

**installation, 53 elements, iron wire and pigment spray
variable dimensions**



Alberto Tadiello, *Untitled*, details



Alberto Tadiello

Corax, 2023

Audio work

mp3

04:37 loop

EUGENIO TIBALDI

1977, Alba, IT



Eugenio Tibaldi, an artist who has always been attracted by the dynamics of marginal areas, for a long period has chosen to live and work in Naples. Following a practice that has become a method, Tibaldi's work structures itself through the mechanisms and dynamics of specific places, nearly always marginal spaces, to try to reflect on a recurrent condition found in human communities everywhere that avoid the logic of Western consumer culture.

Established as tool of interpretation for a contemporaneity always more marginal, the artworks attempt to be excluded from the idea of 'grand narration', focusing the attention on the specific details of an often mediocre and imperfect reality. In this way the interest moves from the center to the external, in a dialogue with all the informal practices that, moved by an extreme dynamism, determine the changes in the aesthetic being referred to.

Eugenio Tibaldi (Alba, 1977 lives and works in Naples and Turin)

His most important solo shows are: 2022 Marginal Carillon, with Taketo Gohara, curated by Iri-na Zucca Alessandrelli, BASE Milano, Milan, I; 2021 Balera, Galleria Umberto Di Marino, Napoli, I; Temporary Landscape, Erbari, Mappe, Diari, cur. by Marco Scotini, PAV - Parco d'Arte Vivente, Torino, I; Architetture dell'isolamento, curated by Angel Moya Garcia, Tenuta dello Scompiglio, Capannori, Lucca, I; 2020 Habitat 01, with Collezione Agovino, Aquapetra Parco d'Arte, Telesse Terme, I; Anthropogenic Connection, cur. by Adriana Rispoli and Meskerem Assegued, Zoma Museum, Addis Abeba, E; Notturmo con figura. Primo corollario sulla vibrazione, curated by Lucrezia Longobardi, La Galleria Nazionale d'Arte Moderna e Contemporanea, Rome 2020, After Leonardo, Giardino Abusivo, Museo del Novecento, Milan, Più là che Abruzzi, curated by Simone Ciglia, MuMi Museo Michetti, Francavilla al Mare (CH), 2019, Seconda chance, MEF Museo, curated by Ettore Fico, Turin, Architetture Minime, Palazzo Caracciolo Naples, 2016, Questione d'appartenenza, MADRE Museum, Naples, 2016; Per forming #4, a cura di Alessandro Rabottini e Eugenio Viola, MADRE Museum, Naples, 2015, Red Verona, Studio la Città, Verona, 2014; To go between, a cura di Eugenio Viola, Collezione Ernesto Esposito, Capodimonte Museum, Naples, 2014, Archeologia / Contemporanea _02, Museo Archeologico, Ascoli Piceno, 2013; Transit - 4, State Museum of Contemporary Art, Thessaloniki, 2011; Project Room, a cura di Adriana Rispoli e Eugenio Viola, MADRE Museum, Naples, 2010.

He has participated in important international art exhibitions such as: A Cautionary Environment, Cuba Pavillon 58 Biennale di Venezia, 2019, The Street. Where the World Is Made, a cura di Hou Hanru, MAXXI Museum, Rome e Da io a noi, curated by Anna Mattiolo, palazzo del Quirinale, Rome, 2018, ; XII Biennale de L'Avana, Entre la Idea y la experiencia, curated by Jorge Fernández Torres nel 2015, 4th Tessaaloniki Biennale of Contemporary Art, The Tourist Syndrome, Bucharest, Tabula Rasa: 111 days on a long table, a special project of Manifesta7, curated by Denis Isaia in collaboration with Raqs Media Collective, Ex Alumix, Bolzano; Transient Space_The Tourist Syndrome, Bucharest, a cura di Iri-na Cios, Marina Sorbello, Antje Weitzel, International Centre of Contemporary Art, Bucarest nel 2010; Tabula Rasa: 111 days on a long table, progetto speciale a Manifesta7, curated by Denis Isaia, in collaboration with Raqs Media Collective, Ex Alumix, Bolzano nel 2008; Laws of Relativity / La legge è relativa per tutti, curated Anna Colin and Elena Sorokina, Fondazione Sandretto Re Rebaudengo, Torino, 2007. Since 2001 he collaborates with the Umberto di Marino gallery, Naples with the solo shows: Landscape, 2004; Points of view, 2007; Supernatural, 2010; BUBO, 2013; Cuba Casinò, 2016.

“It all started with the work Symposium I did for the exhibition Architectures of Isolation, which arose from reading Farid ad-din Attar’s The Word of the Birds. In that text, each bird carried its own beauty and was the embodiment of a particular human flaw. Once again I was faced with the impossibility of separating right from wrong and wonder from disaster.”

Starting from the reading of Farid ad-din Attar’s book, comes one of the reflections that has accompanied Eugenio Tibaldi’s work like an urgency, visible in the flock of ephemeral and precious creatures. The artist questions the society in which we live, the enormous relational chasm generated by an isolation in which the virtual image has become one of the parameters for redefining our very existence, and sanctions the absence of real confrontation by generating the loss of references.

If the pandemic period forced us to take time for ourselves and it was inevitable to make a painful and complex journey within our own obsessions, the margin investigated by Tibaldi is that of the personal sphere, that space that exists within each of us and that we are unwilling to share with others, a territory in which the wonder and disaster of our being coincide. The text by Attar thus becomes a useful guide to understanding the complex relationship between the conflicting forces that characterize our human condition, through which to make an autoanalysis, and to imagine, aided by the filter of art, a possible way to face the complex challenges of contemporary society.





Eugenio Tibaldi

Simposio 3

2021

watercolor on paper

160 x 160 cm



Eugenio Tibaldi
Simposio 4
2021
watercolor on paper
167 x 132 cm

SERGIO VEGA

1969 Argentine



Vega works in various media, including text, photography, video, sculpture, dioramas, miniature models, and installations. His work deals with a range of social and environmental issues while interrogating the role of colonialism in the formation of cultural and social conditions in the Americas. Sergio Vega lives in the United States.

In addition to his artistic pursuits, Vega is a professor of photography and sculpture at the University of Florida. Between 1991 and 1992, Vega attended the Whitney Museum of American Art's Independent Study Program, and received his MFA in 1996 from Yale University. For over twenty years the artist has been working on a project titled *El Paraíso en el Nuevo Mundo* inspired by the 17th-century book of the same name. In a similar fashion as Leon Pinelo (the author of the original text), Vega however ironically or not, pursues the myth that the Garden of Eden was located in South America. In addition, the artists contests the previous interpretations of the original text by asserting that Pinelo's mythical Garden of Eden was located in Mato Grosso.

The artist has participated in several international exhibitions in public and private spaces, including: Kiasma, Helsinki (2006, 2019), XIV Bienal de Cuenca - Ecuador (2018); Orlando Museum of Art, Florida (2016); Museo Madre, Napoli, Italy, Mana Contemporary, Jersey City (2015); Museu de Arte do Rio de Janeiro, Brazil (2014); Documenta 13, Kassel (2012); Ikon Gallery Eastside, Birmingham (2010); 3rd Moscow Biennale of Contemporary Art (2009); Fundação Calouste Gulbenkian, Lisbon; Fondazione Sandretto Re Rebaudengo, Turin, I (2008); Sharjah Biennial 8, Sharjah Expo Center, United Arab Emirates (2007); Institute of Contemporary Art, Boston; ARS06; Palais de Tokyo, Paris (2006); 51 Biennale di Venezia, Arsenale, Venice (2005); Kabe Contemporary, Miami (2015, 2013); Galerie Karsten Greve, Paris and Colonia (2022, 2017, 2015, 2013, 2012, 2009).

He actively collaborates with Umberto Di Marino Gallery since 2006, with whom he realized four solo shows *A cloud-forest of paper and ink* (2022); *Shamanic Modernism: Parrots, Bossanova and Architecture* (2016); *hashish in Naples* (2009); *Utopian paradises: modernism and the sublime* (2006); and two group shows *Processo alla Natura*, at Spazio Maria Calderara, Milan (2018); *Why? Because life...* (2013).

In 2017 he was invited by Omar Lopez-Chahoud with his work *Shanty: on the mimetic faculty II* for the special project section at Untitled Art, Miami Beach, US.

Paradise in the New World

<<In the afternoon I went to Hélio's house in Jamacá but there was nobody there. His house was in a patch of forest in the Chapada dos Guimarães plateau, an elevated area at about eight hundred meters above sea level.

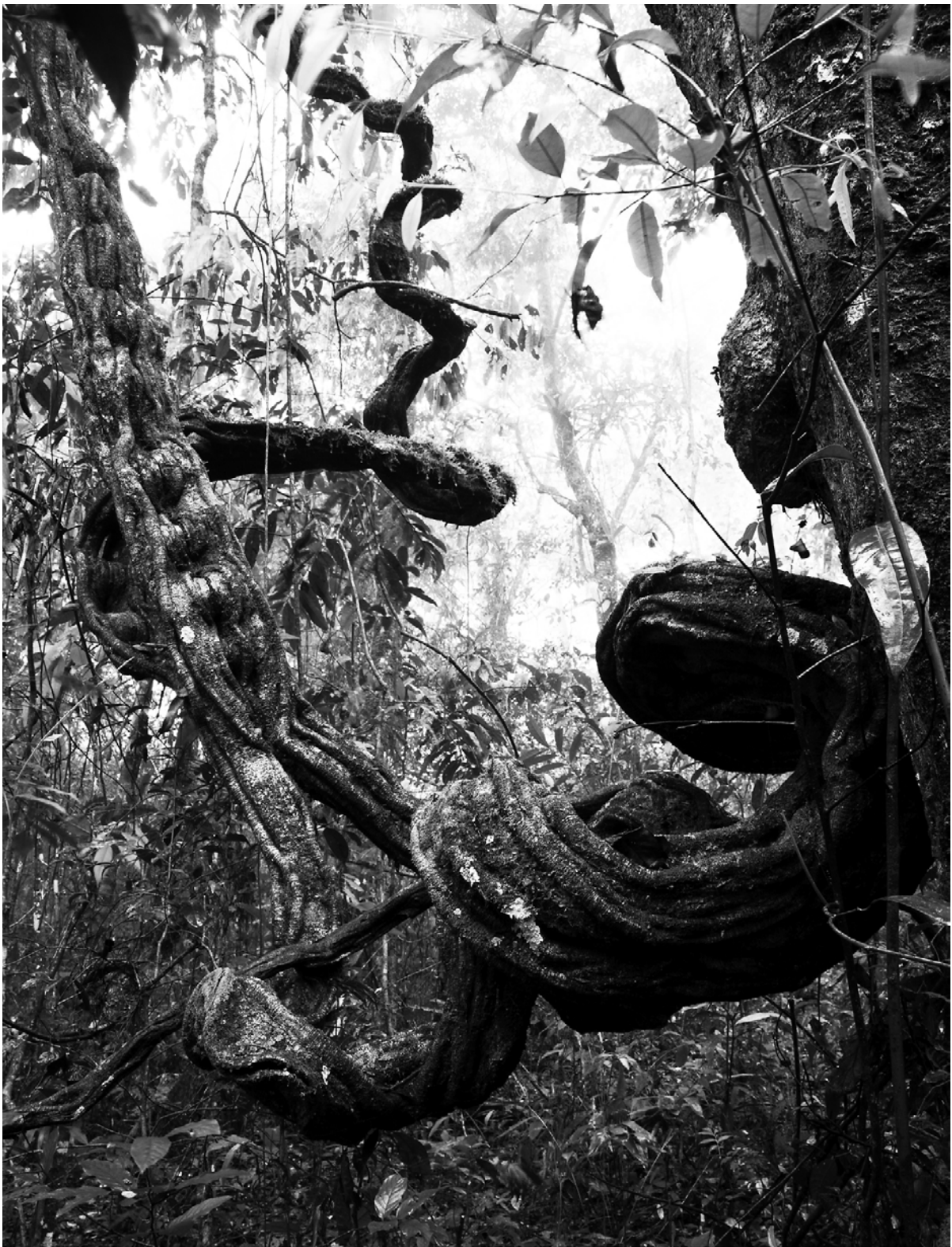
Laying down on the hammock on his porch, I witnessed the slow arrival of clouds penetrating through the forest and changing the appearance of all things. Visibility diminished. Everything became wet. Though darkness prevailed, moments of transient light broke through with dazzling whiteness. As I rose from the hammock all colors became muted. I walked into the forest with the uncanny impression that I was going back in time, that the world had suddenly returned to its primeval stage. Some leaves turned pale, nearly translucent; others became scintillating mirrors sparkling flashes of blinking light in all directions. The

animals, birds and insects had all vanished, as if swallowed by the reigning silence. Steaming whiteness moved through everything, contrasting with the coarse dark silhouettes of soaring tree trunks that suspended their twisted branches in a maze of inextricable tangled knots. Intermittently, as if cut from their surroundings, parts of trees and branches appeared isolated before a blinding white backdrop, while others vanished, absorbed by the emptiness of a dreamscape where things had ceased to exist as if magically erased.

This gap, literally a blank space in between things, acted as a half-opened gate into a rapturous otherness. I witnessed a scenario of elements suspended in an emptiness that resembled the scroll paintings of Zen masters. Upon the vanishing body of the forest, space became a moist blank paper, and nature, either dissolved in whiteness or absorbed by masses of black ink. A landscape in the making in which the random chaos of the material world was synthesized into fleeting impressions grafted by a swift brushstroke; a soaked brush struggling against the cruel and deafening silence of a heavenly order reaching down upon us.

When I returned Hélio had already arrived. He made sweet lemon grass tea with leaves he picked in the yard. We sat and drank in silence as clouds kept passing by>> S.V.





Sergio Vega

Rough, twisted Rhythm

2015

archival inkjet on matte fine art paper

45,8 x 34,8 cm



Sergio Vega

Bossanova Wave

2015

archival inkjet on matte fine art paper

18,2 x 27,1 cm



Sergio Vega

Picasso's Lines

2015

archival inkjet on matte fine art paper

28,5 x 36,7 cm



Sergio Vega

Curve

2015

archival inkjet on matte fine art paper

18,5 x 25,4 cm

Umberto Di Marino Gallery opened to the public in 1994 in Giugliano in Campania (Naples). Since then, the gallery immediately focuses its attention on the coexistence of an artistic language in a difficult periphery like the Neapolitan one. The first intention was to build a place of interest and participation, first for its own contacts and gradually for the whole community. Highlights of the gallery's history include the exhibitions: Napoli Borderline by Vettor Pisani (2001) and Architetture del colore by Hidetoshi Nagasawa (2002). In 2005 the gallery opened a new venue in the center of Naples, the program of which includes an alternation of exhibitions by young Italian and international artists. Over the years, Umberto Di Marino gallery has strengthened its research effort, concentrating on an analysis of the relationship between architecture, nature, anthropology and alternative lifestyles. A careful consideration of the territory and the support of the local institutions have allowed the creation of numerous off-site exhibitions in historic places of Naples. Nowadays the gallery occupies an historical building in the center of the city, where it also find place its collection and a few residencies for hosting the artists [Casa Di Marino] To date, the gallery boasts an entirely family management.

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