

Path Dependency by Eva L'Hoest and *La Tempesta* by Giacomo Segantin are two independent exhibitions that live in symbiosis in the gallery space, thanks to numerous resonances between the artists' research. In their works, one can read layers of architecture, biological elements and human actions that refer to different places in the world and express two essential types of movement. In *La Tempesta*, the audience can read the movement of an infinite number of pappus spawned by the wind, in which small symbols animate a residual space. In *Path Dependency*, on the other hand, the artist reveals the transmission between different places and times of a set of information, both in analogue and digital form. Indeed, L'Hoest's works investigate articulated forms of interaction, in which technology and nature seem to merge on a universal level; those of Segantin, synthesise poetic and punctual testimonies of the suspended status of a disused Milanese industrial area. Although articulated on different scales of action, the two modes of interaction with the landscape maintain points of contact and are linked by a selection of works that invite the viewer to become more aware of their surroundings. By alternating lens-based and sculptural works, L'Hoest and Segantin teach the value of deep, situated observation, in which each fragment of image stimulates greater attention to the visible and invisible.

Path Dependency is displayed on the ground floor and opens with *One hundred staring sheep* (2024), a photographic diptych that is significant for understanding the evolution of Eva L'Hoest's approach. The two photographic prints reveal the physical limits of the mirrors of a 3D scanner during the reconstruction of a landscape in Belgium, a method also frequently used during inspections inside nuclear power plants or at crime scenes. In the digital space created by the artist, the scene of relations with a specific place, the human eye is replaced according to a process comparable to analogue photography. In the images created by L'Hoest, stopped at a stage just before their final processing, one can simultaneously read proximity and distance from the landscape, in a fruition whose time is marked by signs of technological derivation.

The artist's sculptural construction forms are revealed in the toxic layers of *Consecrated Lightning!* (2023) - in which waste and industrial processing scraps seem to camouflage themselves in organic forms - and in the cartographic measuring instruments inspired by the Etruscan "groma" of *Don't Feed The Birds* (2021). The two works look at anthropic actions as inevitable transformations of the environment: connecting the world and connecting to the world through one's body has led human beings to order their surroundings through a dense network of roads and cables dedicated to transporting energy and information. A connection that manifests itself in *Scaffold Mechanics - video sculpture* (2023) and *What Hath God Wrought?* (2023), which together explore an event

from the past that can shape the identity of our digital existences. Both works feature a strong component of CGI (computer generated images) and share a common origin: they refer to the history of telegraph lines and, more specifically, to the positioning of submarine cables between Singapore and Australia. A historical event

in which even materials such as gutta-percha are laden with colonial meanings and whose consequences can still be

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The elevated floor of the gallery is dedicated to *La Tempesta* and *luce* (2024) presents to the public the protagonist of Giacomo Segantin's documentation: the feathery end of poplar fruits. In the place where, today, the old industrial architecture of the Falck steelworks remains abandoned, the artist has created a performative action with which he unleashes the dissemination of the poplar fruits, dedicating this gesture to the only true inhabitants of the place, the pioneer plants of a now exhausted soil. *geologia* (2024) and *il paradiso* (2024) are works through which it is possible to read the process of stratification that has transformed a site dedicated to the iron and steel industry over the years: the temporality of industrial archaeology and that of plant organisms collide in the silent transformation underway documented by the artist. The raw materiality of the rough concrete photographed in the foundations of *geologia* (2024), becomes a tangible horizontal form in *il paradiso* (2024), showing how the sign of human action cannot be erased. Only the presence of the white biological elements suspended in the air remains, capable of reassuring the spectator and combating the harshness of this environment. Segantin's installation, *senza titolo (cercis siliquastrum)* (2024), the only sculptural work located on the upper floor, is an extension of his architectural investigation. A plywood base of industrial origin is covered with a powder obtained by drying flowers collected by the artist, as if to represent a thin and ephemeral protective surface. A tribute to fragility, the work seems to materialise one of the possible transformations of documented structures of industrial archaeology.

Giovanni Giacomo Paolin

(Dolo, 1989) is an independent curator based in Venice, where in 2023 founded the project space Panorama. Over the years, he came into contact with public and private institutions, such as Castello di Rivoli, Chanakya Foundation, Iksv, Guestroom Maribor, MAXXI, La Biennale di Venezia and Fondazione Elpis. His most recent projects include *Building Resistance* (2022), supported by the Italian Council in Istanbul, Gwangju, Prizren and Venice; *All the images will disappear one day* (2023), Autostrada Biennale, in Prizren; and *Stelle che sorreggono altre stelle* (2023), Fondazione Elpis, in Milan. Since 2022 he is the curator responsible for the Veneto region for Una Boccata d'Arte and at the moment works as assistant curator for Nebule, exhibition organised by Fondazione In Between Art Film at Complesso dell'Ospedaletto in Venice.