

From 9 May to 12 July
Monday-Friday 3-7PM

Eva L'Hoest (Liège, 1991) lives and works in Bruxelles.

Her work aims to investigate how all types of mental images, especially memories and reminiscence, can re-appear in technological form. She is very interested in exploring memory and its "infinitesimal" reality. Piece by piece, the artist appropriates digital technology to interpret, distort, saturate, or alter the blurred images of memory. She has recently exhibited at the Sydney Biennale, Australia; at the WIELS, Brussels, Belgium; at the Frac Grand Large, Dunkirk, France; at the Riga Contemporary Art Biennale, Latvia; at the Malmö Museum, Sweden; at the Lyon Biennale, curated by the Palais de Tokyo, France; at the Triennale di Okayama Art Summit 2019, curated by Pierre Huyghe, Japan; in 2018, his videos were screened at Les Rencontres Internationales Paris-Berlin, Visite Film Festival, Vidéographie 21 and in the form of live performances at the International Film Festival Rotterdam, Holland. Her films were also screened at the Centre Pompidou Kanal, Bruxelles; Louvre Auditorium in Paris; the Carreaux du Temple in Paris; the Haus der Kulturen der Welt in Berlin; the Muhka and Het Bos in Antwerp.

Giacomo Segantin (Abano Terme, 1995) lives and works between Milano and Colli Euganei.

He studied at Accademia di Belle Arti di Verona and attended the master in Visual Arts and curatorial studies at NABA, Milano. His practice aims to deconstruct the stereotypes linked to the landscape and the identity of the territory, proposing a vision of a complex reality in constant movement. He has taken part in several residencies and research projects including: Mustarinda, Hyrynsalmi, Finland (2023); Uncivilized Paradigms, promoted by BJCEM, curated by Alessandro Castiglioni and Simone Frangi; progettoborca, Borca di Cadore, Dolomiti Contemporanea (2020), Fondazione Bevilacqua La Masa, Venice (2019). His work has been included in numerous exhibition projects, such as: *We are the flood*, curated by Stefano Cagol, Spazio Archeologico Sotterraneo, Trento (2022); Cantica21, production premium supported by MAECl e MiC, Canada (2021); *To see, to know, to play*, curated by Eleonora Reffo, Villa Borromeo, Fontaniva (2020); 51zero, International Moving Image and Contemporary Art Festival, Rochester/Canterbury, UK (2019). In 2024 Segantin's work enters the collection of MuSe Museo delle Scienze di Trento thanks to PAC (Piano Arte Contemporanea, edizione 2023).

Artopia Gallery opened in February 2001 with Marzia Migliora's exhibition *In punta di piedi*, curated by Emanuela De Cecco.

Artopia is delighted to present two solo shows, opening to the public in its new venue, in via Lazzaro Papi 2, from Thursday 9 May to Friday 12 July 2024.

The exhibitions dialogue with the architecture of the space, developing autonomously while also moving within a thematic framework that presents points of convergence and in a visual dynamic that involves both levels of the gallery.

The ground floor hosts the exhibition *Path Dependency* by Belgian artist Eva L'Hoest (Liège, 1991), which addresses the increasingly close and conditioning relationship between technology, nature and the role of humanity in this complex and intimate network, a recurring motif in her artistic practice. The works exhibited, arranged in line with the specificity of the space, reflect on the visible and invisible forces that shape our world and offer a glimpse into the blind areas of our civilisation.

Welcoming the visitor is the diptych *One hundred staring sheep* (2024), intermediate images from a 3D scanning process, presented here in a sequence that mimics the clicking dance of the scanner's rotating mirrors. The photographic prints seek to explore how our perception of nature physically alters the environment through techniques that embody both traditional and modern visions. Alongside, the slender video-sculpture installation *Scaffold Mechanics* (2023), presented together with the film *What hath God wrought?* (2023) in the nearby screening room. Both works delve into the submerged histories of our digital age, uncovering a virtual DNA in which humanity is intertwined with submarine power cable technology. On the other side is the new work *Consecrated Lightning!* (2023), obtained by scanning the layers of nuclear waste stored in the BelgoProcess company. In the grooves of its cross sections and in the organic roughness of the waste material, the stories of the human body and language are embedded in an intrinsic material poetry. Inspired by the Etruscan groma, the small sculptures *Don't Feed The Birds* (2024), suspended from the trusses, involve the viewer in a nuanced dialogue. Through an articulated selection of works, L'Hoest constructs a poetic narrative that transcends the mere physicality of the materials, incorporating a deeper investigation into the human condition.

On the first floor opens, simultaneously, Giacomo Segantin's (Abano Terme, 1995) solo exhibition entitled *La Tempesta*. In the two types of works here presented, specially conceived and produced for the gallery, the protagonist is the landscape, conceived as a complex space and a meeting point for human action and natural dynamics.

In the photographic documentation of the intervention *La Tempesta* (2023), Segantin reflects on residual urban spaces, places where management and control are temporarily suspended and subjected to a continuous movement. In collaboration with the wind and the natural spread of poplar seeds, the project was realised in the disused area of the former Falk steelworks and is framed within the context of documentary photography of industrial archaeology.

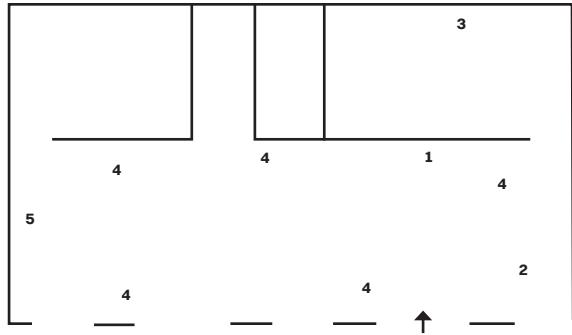
luce (2024) opens the exhibition. The photographic work, placed at the top of the suspended staircase that connects the two floors, is an interpretation key for the entire exhibition: a circular-shaped pappus floats brightly in the centre of the image, standing out against the darker background. A visual disruption, an organic invasion that multiplies and, blown by the wind, overlaps with the intricate spontaneous vegetation in the work *grande nero* (2024). The temporal perspective of this movement is captured in the diptych *il paradiso* (2024), where the pappus, at different times, spread with more or less intensity against the pioneering vegetation backdrop, crossed by an enormous concrete beam. The material composition and layering of the architecture's foundations are the subject of *geologia* (2024), placed in close dialogue with the installation of organic material *senza titolo (cercis siliquastrum)* (2024) in the centre of the

The gallery promotes emerging and mid-career Italian and international artists with an extensive program of exhibitions, mostly site-specific and curatorial projects. The intent is to offer a critical and innovative reading of the contemporary through the experimentation of multiple languages and practices that include film, digital media, performance and design. In the fall of 2023, the gallery changed locations, moving to the courtyard of the same building that has housed it for more than two decades. The new space, a former late 19th-century workshop in the heart of Milan, was designed by Studio Martinelli Venezia. Since summer 2022, Artopia has been organizing the festival NUCRÉ, sponsored by the Region of Puglia: a set of contemporary art events aimed at enhancing the cultural and anthropological heritage of the Apulian territory.

room. On a phenolic plywood base the flowers of the Judas tree, collected, dried and processed by the artist, are arranged. The artwork reflects on the supply chain and the sourcing of raw materials, contrasting the process of industrial production with a practice of foraging and self-production. The flowers become almost a construction material, absurd and ineffective in its total lack of use and fragility. Segantin's works are characterised by a strong empathy with the non-human and, starting from the observation of the undesirable landscape, emphasise the importance of having spaces that are undefined, neither in form nor function, in which life can self-determine.

"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."

writes Giovanni Paolin in the text dedicated to the exhibitions.



GROUND FLOOR

Path Dependency, Eva L'Hoest

1. One hundred staring sheep (diptych)

2024

137x113cm each

Fine art print

2. Scaffold Mechanics

2023

Two-channel video-sculpture 4K

3. What hath God wrought?

Realised with James Vaughan

2023

15min

Mono-channel video

4. Don't feed the birds

2024

12cm

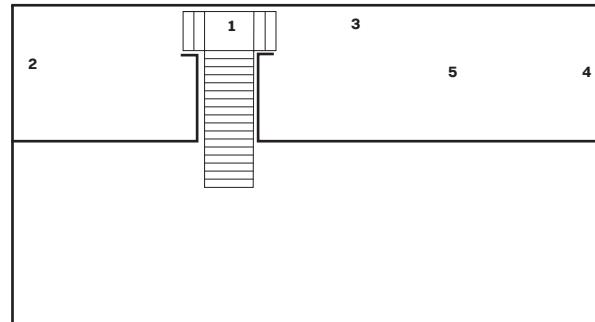
Sculptures in cast tin and bismuth alloy, ed. 5

5. Consecrated Lighting!

2023

60x90cm

Sculpture in cast bronze and bismuth alloy



FIRST FLOOR

La Tempesta, Giacomo Segantin

1. luce

2024

45x30cm

Fine art print

2. grande nero

2024

130x90cm

Fine art print

3. geologia

2024

90x130cm

Fine art print

4. il paradiso (diptych)

2024

17x12,5cm each

Fine art print

5. senza titolo (cercis siliquastrum)

2024

200x147x2,7cm

Judas tree flowers, phenolic plywood