

Ricomposizioni

Andrea Conte (Andreco), Claire Chalet, Dina Danish, Angelo Filomeno, Carlo Guaita, Alexander Gutke, Jean-Baptiste Maitre, Elena Mazzi, Marzena Nowak, Giulia Parlato, Jasmine Pignatelli, Giuditta Vendrame

From 20.02.2025 to 14.03.2025

Artopia is delighted to present, on Thursday 20 February, the exhibition **Ricomposizioni**, a special project that, for the first time in Milan, traces the three editions of Nucré, the contemporary art exhibition in Puglia, through a detailed selection of works

Nucré was born in 2022, from an idea of the two gallerists, Rita Urso and Arechi Invernizzi, who are emotionally linked to the region, with the aim of creating reflections on the places, landscapes and cultural and anthropological heritage of the Puglia region through the gaze of contemporary artists and a dialogue with history and collective memory. The event, consisting of two separate exhibitions and a residency, takes place in two characteristic locations in the municipality of Ceglie Messapica, the Castello Ducale and the Trullo Rubina, and is supported by the Regione Puglia, the Museo Pino Pascali a Polignano a Mare and the Municipality of Ceglie Messapica.

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

NUCRÉ, born in 2022 from an idea of Rita Urso and Arechi Invernizzi (Artopia Gallery, Milan), is a project aimed at creating a dialogue between contemporary art and the Apulian territory, developing a series of reflections on the places, landscapes, cultural and anthropological heritage of this region. The project, consisting of two exhibitions and a residency, is developed in two characteristic locations in the municipality of Ceglie Messapica, the Castello Ducale and the Trullo Rubina. The event is supported by Regione Puglia, Fondazione Museo Pino Pascali and Comune di Ceglie Messapica. Nucré, is a word composed of the dialectal terms "nu" + "cré" and represents a recurring vernacular formula of the territory with which it generally indicates "a tomorrow", an allusion and suggestion used in the form of hope, promise, destiny.

Ricomposizioni brings together in the gallery's open volume some of the works that were exhibited in the six Nucré shows, thus illustrating the main thematic nuclei addressed by the exhibition, its premises and objectives. A large table at the entrance of the gallery collects the catalogues of the three editions, the materials that inspired the themes addressed by the exhibition and the graphic elements that shape the visual identity created by Marco Spinelli Studio (Lecce).

The idea of recombination (ricomposizione) that gives the exhibition its title implies a mechanism of deconstruction and reconstruction. Combine, deconstruct and recompose, a dynamic inherent in every exhibition that configures and redefines a different narrative structure according to the specificity of the space and the exhibition layout. Even the works on display, in their fluid distribution and variety of languages, ranging from sculpture (Andrea Conte (Andreco), Alexander Gutke, Marzena Nowak, Jasmine Pignatelli) to photography (Carlo Guaita, Giulia Parlato), from drawing (Elena Mazzi, Giuditta Vendrame) to Angelo Filomeno's embroidery mounted on a loom, and finally from painting (Claire Chalet, Jean-Baptiste Maitre) to video (Dina Danish), reassemble a new narrative of the six exhibitions that made up the festival in the compact environment of the gallery, which acts as an architectural link.

With this exhibition, Artopia reconfirms its link and commitment to the Puglia region, exporting the works exhibited in the Nucré editions, transplanting them into the gallery context as if to create an imaginary bridge between the two realities.

I EDITION

CARLO GUAITA (Palermo, 1953)

Lives and works in Florence

The ancestral encounter between zenith and nadir, between the sciences of the earth and the sciences of the sky, is embodied in the work of Carlo Guaita, who is also a scholar of geology and astronomy. His are opposites in continuity, images of the totality emerging in the encounter between science and mysticism, as in the case of the two triptychs *Senza titolo* (Vulcani I) and *Senza titolo* (Vulcani II) (2015) made with pigments on acetate sheets, which appear spontaneously from the patches of colour like landscapes, without a defined time and space.

JEAN-BAPTISTE MAITRE (France, 1978)

Lives and works in Amsterdam

In Maitre's still lifes, the extraction of the figures from their context, the cropping action performed by means of the digital instrument and the sign/pictorial border, translate the objects into stylised forms, chromatic and spatial fields of force. What emerges is a visual score that feeds the rhythm of the line and the decomposition of a classical image into its component signs.

II EDITION

DINA DANISH (Paris, 1981)

Lives and works in Amsterdam

This performative project originates from the collaboration with artist and curator Farley Gwazda. The work transposes through the paraverbal language of dance some "instructions" exchanged by the two artists during a conversation online. Both artists perform the choreography established during the online dialogue without observing each other. The result is a collaborative action defined by the codes of writing and enacted through the body. "I will film myself dancing a made-up dance. Then I will write down its choreography send you the directions. I will dress formally and it would only be right if you would, too. Oh - I don't send you the video - that would ruin it! Wait - it's a little confusing. So, I dance my dance and you dance my dance?"

ANGELO FIOMENO (Ostuni, 1963)

Lives and works in New York

A hoped-for and finally rediscovered light-heartedness characterises the artist's production in recent years. In the series of works dedicated to circuses, *American Circus*, the restlessness and detail of the earlier works give way to decidedly more minimalist compositions characterised by large fields of bright, vivid colour, the result of the interplay of silk shantung.

ELENA MAZZI (Reggio Emilia, 1984)

Lives and works in Turin

Through a graphic and pictorial synthesis, the artist depicts the essential iconic elements of the so-called "Pizzica serpentata", a ritual and archaic dance tightly intertwined with the Ceglie and Itria Valley's traditions. This magical-esoteric practice, used to cure people thought to be possessed by an animal symbol like the snake, carries features of a therapeutic musical form of pagan source, highlighting the liberating power of dance and music. The graphic codes designed by the artist refer to the "Laban Notation", a system of coding body movements invented in 1928 by Rudolf Laban, Hungarian dancer and choreographer (1879-1958). This system focuses on the four essential elements of any movement: space, time, weight and flow.

MARZENA NOWAK (Piaseczno, 1977)

Lives and works in Thouars

In rhythmic gymnastics, a satin ribbon twirls through the air, following the actions and movements of the gymnast. Through throws and catches, and circular and spiral motions of the fabric, the dance extends beyond the athlete's body, occupying the aerial space with gentle yet energetic fluidity. The sculpture embodies this ephemeral gesture, making eternal and visible the relationship between body, air, and dynamism.

GIULIA PARLATO (Palermo, 1993)

Lives and works in Rome

The artist reinterprets and immortalizes a performative action performed by six pairs of girls and boys in the countryside of the Itria Valley, relying on the iconographic analysis of the unique "Capitello della Danza" realized during the Norman era and currently preserved in the "F. Ribezzo" Archaeological Museum in Brindisi. The performance and the artwork evoke the rhythms and movements of the "Carola": a group dance popular in the Middle Ages, characterized by dancers holding hands and spinning in a circle around a central axis or a natural element.

JASMINE PIGNATELLI (Canada, 1968)

Lives and works between Bari and Rome

The artwork is the trace of a cube, or rather, a part of that Platonic solid, namely the cube, which the philosopher attributes to the idea of representing the Earth. From this insight, our planet is reproduced in its frail and corrupted skeletal structure, an unfinished volume, far from the solid and stable cube identified by Plato in the *Timaeus*. This condition of suspension and fragility reflects the current environmental and ecological situation. It is precisely in nature that the unstable equilibrium of the world finds its foundation and completeness: the shadow projected by the metallic elements of which it is composed reveals an additional side of the parallelepiped, restoring solidity to the figure, albeit delicate and ephemeral.

III EDITION

CLAIRE CHALET (Chateldon, 1968)

Lives and works in Paris

Claire Chalet's chimeras belong to that world of absent-minded dreamers who bring back from their nights only fleeting or slightly blurred images; they refer to the Little Prince, the books of Père Castors and the Rohrschach tests. They are spots or brushstrokes that more or less take the form of moons, trees growing upside down, subterranean eggs, blindfolded elves and small rodents with tawny fur. Hybridity, unstable space and iridescent colour combine to tell an unlikely story.

ANDREA CONTE (ANDRECO)

(Rome, 1978)

Lives and Works in Rome

Andreco's entire research hinges on the question of environmental sustainability and the consequences of climate change in contemporary society. The artist, who has a PhD in Environmental Engineering, has been involved since 2015 in the Climate Art Project, a multidisciplinary project between art, science and activism. *Talking Rivers* is inspired by the project Flumen - Climate Actions for parks and rivers in Rome (2020-2022), in which the artist reflects on the importance of rivers, all aquatic ecosystems and the surrounding green areas.

ALEXANDER GUTKE (Malmö, 1971)

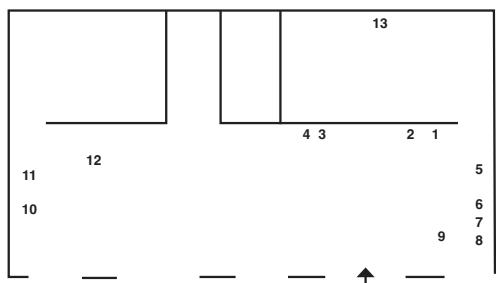
Lives and works in Malmö

Throughout the automotive history, manufacturers have often used colours referring to the sky to paint the car bodies. An ever-changing sky that varies from light blue to cyan but which can often turn to shades of grey. *Big Sky Blue* is an installation consisting of different shaped sheet metal puddles, each painted with one of these different shades of the sky. Each steel sculpture is therefore a mirror of water, reflecting the image of a historical sky, a specific geographical place and a particular moment in time, generating a poetic blend of air and water.

GIUDITTA VENDRAME (Maniago, 1985)

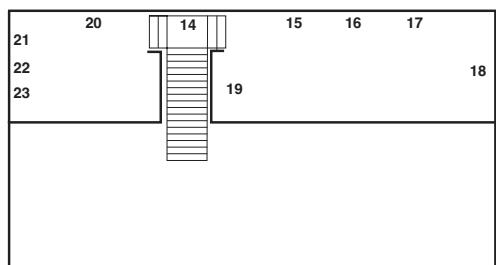
Lives and works in Rotterdam

The series of unpublished drawings Neviera is inspired by the tradition of the "neviere", hypogea dug into the ground that stored snow to obtain water reserves during the dry summer months. During her residency in Ceglie Messapica, Giuditta Vendrame explored the archaeological sites related to the cold industry and listened to the tales of historians and experts of the place, drawing suggestions and weaving them into her archive of memories and images.



GROUND FLOOR

- 1. Jean Baptiste Maitre**
Drinks with lemons, 2021
Acrylic and ink on canvas
90x75cm
- 2. Jean-Baptiste Maitre**
Birds over Ananas, 2021
Acrylic and ink on canvas
90x75cm
- 3. Angelo Filomeno**
American Circus, 2022
Embroidery on silk mounted on a frame
28x46cm
- 4. Angelo Filomeno**
American Circus, 2022
Embroidery on silk mounted on a frame
28x46cm
- 5. Giulia Parlato**
Esercizi sull'erba n.4 (Il capitello della danza), 2023
Giclèè print
24x30cm
- 6. Giulia Parlato**
Esercizi sull'erba n.3, 2023
Giclèè print
24x30cm
- 7. Giulia Parlato**
Esercizi sull'erba n.2, 2023
Giclèè print
24x30cm



FIRST FLOOR

- 14. Carlo Guaita**
Senza titolo (Vulcani I), 2015
Tryptic, framed pigment and acetate
26x21cm each
- 15. Giuditta Vendrame**
Neviera, 2024
Colored pencil on paper
100x70cm
- 16. Giuditta Vendrame**
Neviera, 2024
Colored pencil on paper
100x70cm
- 17. Giuditta Vendrame**
Neviera, 2024
Colored pencil on paper
100x70cm
- 18. Andrea Conte (Andreco)**
Talking Rivers, 2022
Aluminium
200x230cm
- 19. Jasmine Pignatelli**
Timeo, 2025
24-carat gold leaf and silver leaf work
17x17x17cm
- 20. Carlo Guaita**
Senza titolo (Vulcani II), 2015
Tryptic, framed pigment and acetate
26x21cm each
- 21. Claire Chalet**
Je parle en fou, 2024
Oil on canvas
30x30cm
- 22. Claire Chalet**
Senza titolo, 2019
Oil on canvas
30x30cm
- 23. Claire Chalet**
Les quatres visages, 2017
Oil on canvas
30x30cm