

**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**

Dal 20.02.2025 al 14.03.2025

Artopia è lieta di inaugurare **giovedì 20 febbraio** la mostra ***Ricomposizioni***, un progetto speciale che per la prima volta a Milano racconta, attraverso un'articolata selezione di lavori, le tre edizioni di Nucle, rassegna di arte contemporanea in Puglia.

Nucle nasce nel 2022, da un'idea dei due galleristi, Rita Urso e Arechi Invernizzi, legati affettivamente alla regione, con l'obiettivo di creare una riflessione sui luoghi, sui paesaggi e sul patrimonio culturale e antropologico dell'intero territorio pugliese attraverso lo sguardo degli artisti contemporanei e il dialogo con la storia e la memoria collettiva. La manifestazione, costituita da due mostre distinte e una residenza, si sviluppa in due luoghi caratteristici del comune di Ceglie Messapica, il Castello Ducale e il Trullo Rubina, e si avvale del supporto della Regione Puglia, del Museo Pino Pascali di Polignano a Mare e del Comune di Ceglie Messapica.

Artopia Gallery inaugura nel febbraio 2001 con la mostra di Marzia Migliora *In punta di piedi*, a cura di Emanuela De Cecco. La galleria promuove artisti emergenti e mid-career italiani e internazionali con un ampio programma di mostre, per la maggior parte progetti site-specific e curatoriali. L'intento è offrire una lettura critica ed innovativa della contemporaneità attraverso la sperimentazione di più linguaggi e pratiche che includono il cinema, i media digitali, la performance e il design. Nell'autunno 2023 la galleria ha cambiato sede spostandosi di pochi metri, nel cortile dello stesso edificio che l'ha ospitata per più di vent'anni. Il nuovo spazio, un ex-laboratorio di fine '800 nel cuore di Milano, è stato progettato dallo Studio Martinelli Venezia. Dall'estate 2022 Artopia organizza la rassegna NUCLE, patrocinata dalla Regione Puglia: un insieme di eventi di arte contemporanea volto alla valorizzazione del patrimonio culturale e antropologico del territorio pugliese.

NUCLE, nato nel 2022 da un'idea di Rita Urso e Arechi Invernizzi (Artopia Gallery, Milano), è un progetto volto a creare un dialogo tra arte contemporanea e territorio pugliese, sviluppando una serie di riflessioni sui luoghi, i paesaggi, il patrimonio culturale e antropologico di questa regione. Il progetto, costituito da due mostre e una residenza, si sviluppa in due luoghi caratteristici nel comune di Ceglie Messapica il Castello Ducale e il Trullo Rubina. La manifestazione si avvale del supporto di Regione Puglia, Museo Pino Pascali di Polignano a Mare e Comune di Ceglie Messapica. Nucle, è una parola composta dai termini dialettali "nu" + "cré" e rappresenta una ricorrente formula vernacolare del territorio con cui si indica generalmente "un domani", allusione e suggestione usata in forma di speranza, di promessa, di destino.

Ricomposizioni riunisce nel volume aperto della galleria alcuni dei lavori che sono stati esposti nelle sei mostre di Nucle illustrando in questo modo i principali nuclei tematici affrontati dalla rassegna, le sue premesse ed obiettivi. Un grande tavolo all'entrata della galleria raccoglie i cataloghi delle tre edizioni, i materiali che hanno ispirato le tematiche affrontate dalla rassegna e gli elementi grafici che costituiscono l'identità visiva realizzata da Marco Spinelli Studio (Lecce).

L'idea della ricomposizione che dà il titolo alla mostra sottintende un meccanismo di decostruzione e ricostruzione. Unire, scomporre e ricomporre, una dinamica insita in ogni esposizione che configura e ridefinisce una diversa struttura narrativa secondo la specificità dello spazio e del percorso allestitivo. Anche le opere esposte, nella loro distribuzione fluida e varietà dei linguaggi proposti, che spaziano dalla scultura (Andrea Conte (Andreco), Alexander Gutke, Marzena Nowak, Jasmine Pignatelli) alla fotografia (Carlo Guaita, Giulia Parlato), dal disegno (Elena Mazzi, Giuditta Vendrame) ai ricami montati su telaio di Angelo Filomeno, ed infine dalla pittura (Claire Chalet, Jean-Baptiste Maitre) al video (Dina Danish), ricompongono un nuovo racconto delle sei mostre che hanno costituito la rassegna nell'ambiente compatto della galleria che agisce come un collante architettonico.

Con questa mostra Artopia riconferma il legame e l'impegno con il territorio pugliese, esportando i lavori esposti nelle diverse edizioni di Nucle e trapiantandoli nel contesto della galleria come a creare un ponte immaginario tra le due realtà.

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 FILOMENO (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 Thouras

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

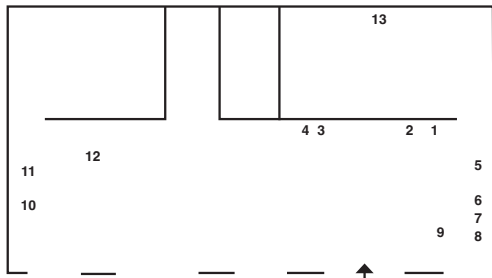
Andreco's entire research hinges on the question of environmental sustainability and the consequences of climate change in contemporary society. The artist, who has a PhD in Environmental Engineering, has been involved since 2015 in the Climate Art Project, a multidisciplinary project between art, science 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
Giclée print
24x30cm

6. Giulia Parlato
Esercizi sull'erba n.3, 2023
Giclée print
24x30cm

7. Giulia Parlato
Esercizi sull'erba n.2, 2023
Giclée print
24x30cm

8. Giulia Parlato
Esercizi sull'erba n.1, 2023
Giclée print
24x30cm

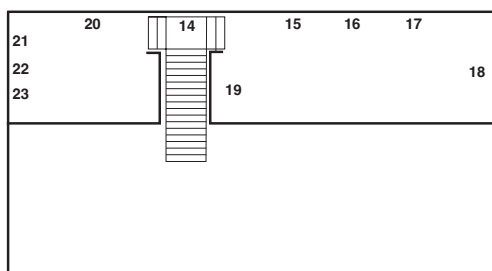
9. Alexander Gutke
Big Sky Blue, 2024
Laser cut stainless steel sheet, automotive paint
Variable dimensions

10. Elena Mazzi
Study for written and unwritten dance #2, 2023
Ink and pastel on paper
33x75cm

11. Elena Mazzi
Study for written and unwritten dance #3, 2023
Ink and pastel on paper
50x35cm

12. Marzena Nowak
Turquoise Ribbon, 2023
Paint on steel
Dimensions variable

13. Dina Danish
Chaliff Dance, 2007
Single channel video
6'17"



FIRST FLOOR

14. Carlo Guaita
Senza titolo (Vulcani I), 2015
Tryphtic, 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
Tryphtic, 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