

Gian Maria Tosatti

damasa

Damasa is the name I'd like to give my daughter.
I'm almost forty now.
Perhaps it's the name I should give her.

...
Anna Maria Ortese used to say the television
aerials on the roofs she saw
from her window
looked like ships' masts.
That's why she had the idea she'd never left Naples.

...
There was a song by someone I don't remember
It talks of Piero Ciampi.
"Damned Friends" I think it's called.
"For you I even lost a wife", it says.

...
I've had friends,
but few are left.
At times I make new friendships.
It's something I still believe in.

...
One day a friend said to me
that Austria would lose its finest poet
during a bank holiday.
He committed suicide on New Year's Day, 1994.

...

I look at this exhibition. It has the same indecency as my bathroom mirror. It exposes itself like an unfinished work per se, with objects hanging inside and outside of the tight belt of reality. But here in Naples nobody's a bit interested in reality. So everything loosens up. Objects relax. They find fleeting respite on the ashes. Pieces, of a face, of a body, of flesh. Names. Faces. Things found. Things lost. Glasses forgotten on one's head. There are people who disappear in this room, people I've never met, and yet I'm here too, sitting in my own shadow. They're waiting for me. They crystallise the bread before I raise it to my mouth. They turn on the stars of the lamp in the kitchen.

Notes taken while pausing for breath are blatantly exposed in this show. With the gold of Naples. With the fragments of my travelling companions that are the very paving of the road.

This exhibition is a tangle of suspended wires, it's the yesterday that comes before tomorrow. It's a reflection on painting, on its lift-off and on its fall. There are still lines and strips of a novel that someone keeps slipping into my pockets – Alessandro, Antonio, Lucrezia, Anna Maria, Elvira. In the end, nothing else matters. This human perimeter of sides that lie between the volumes of lives. This slender thread. The frailty of my soul. And its weightiness. The regret that I can't enjoy a glass of water with someone.

Gian Maria Tosatti (Rome, 16 April 1980, lives in New York) completed his training in the field of performance at the Centro per la Sperimentazione e la Ricerca Teatrale in Pontedera. In 2005 he returned to Rome, where he embarked on an artistic journey into the world of connections between architecture and the visual arts, focusing mainly on creating large site-specific installations.

His projects are generally long-term investigations into matters concerning the concept of identity, on both the political and spiritual level. His first series of works were «Devozioni» (2005-2011) – ten installations for ten buildings in Rome on the archetypes of the modern age – and «Landscapes» (2006-), a public art project in areas of conflict.

His artistic research is currently focusing on two new projects, «Fondamenta» (2011-), based on the identification of archetypes in today's world, and «Le considerazioni...», a cycle devoted to enigmas in personal memories.

From 2013 to 2016, he created a seven-part work called «Sette Stegioni dello Spirito», which involved the entire city of Naples.

He has won the Premio New York of the Ministry of Foreign Affairs (2016), the Premio Fondazione Ettore Fico – Artissima (2016), the Premio Rotary-Bre- ra/MiArt (2015), the Talent Prize (2014), the MiBACT «Un'Opera per il Castello» Award (2014), the Terna Award (2008) and has received the only Honou-



able Mention in the history of the Furla Art Award (2015).

Tosatti was named Artist of the Year for 2013 by *Atribune*, and was included in the list of thirty most influential international artists of his generation by *ArtReview* (2015). His work «My dreams, they'll never surrender» was hailed by the international magazine *Domus* as one of the 10 best exhibitions in the world in 2014.

Tosatti is also a journalist. He was the director of the weekly *La Differenza* and has contributed to many Italian journals as an editorialist. He is an editorialist for *Atribune* and writes for *Opera Viva*. He is the author of essays on art and politics.

In 2011, he curated «RELOAD», a prototype urban cultural project on the temporary reuse of abandoned spaces, and he is the founder of the «La costruzione di una cosmologia project» (www.unacosmologia.com).

His works have also been shown at the Hessel Museum, CCS BARD (New York – 2014), MADRE (Naples – 2016), the Lower Manhattan Cultural Council (New York – 2011), the Galleria Nazionale (Rome – 2017), the American Academy in Rome (Rome – 2013), Museo Villa Croce (Genoa – 2012), Andrew Freedman Home (New York – 2012), Tenuta dello Scoppiglio (Lucca – 2012), Palazzo delle Esposizioni (Rome – 2008), Chelsea Art Museum (New York – 2009), BJCEM (2014), Centrale Montemartini – Capitoline Museums (Rome – 2007), the Wifredo Lam Center (Havana – 2015), Casa Testori (Milan – 2014), MAAM (Rome – permanent), and Castel Sant'Elmo (Naples – permanent).

Galleria Lia Rumma Naples

Opening: Sunday, 19 November 2017, 11 am / 7 pm

Gallery opening hours: Tuesday-Saturday 11 am-1.30 pm / 2.30-7 pm

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