

On the occasion of
FLORENCE ART WEEK

Andature III **Helene Appel / Eva Marisaldi**

Curated by

Marcella Cangioli and Antonella Nicola

Museo Marino Marini, Firenze | October 7, 2023 - January 8, 2024

Press Preview | Wednesday, Oct. 4, 11 a.m.

Press release

At the **Museo Marino Marini in Florence, *Andature III***, an exhibition featuring works by **Helene Appel** and **Eva Marisaldi**, opens to the public on **Saturday, October 7, 2023**, on the occasion of **Florence Art Week**. *Andature* is an interdisciplinary project born in 2020, curated by Marcella Cangioli and Antonella Nicola, in collaboration with the Cultural Association Città Nascosta and the Marino Marini Museum, under the patronage of the City of Florence and realized, in this third edition, thanks to the contribution of CONstruire srl, Italianroom srl, Mazzoni Casa srl and Laboratorio Sodini srl.

The **first edition in 2021** had presented a series of new works created by Chiara Bettazzi and Daniela De Lorenzo that, starting from the unexpected period of suspension and fracture of the rhythm of life in daily life due to the pandemic, had triggered a reflection on themes such as time, cyclicity, chaos, entropy, order and disorder. The **second edition in 2022** involved Elisabetta di Maggio and Sophie Ko in an equally successful dialogue between poetics and themes, between ancient and present-day art.

As in previous editions, **the 2023 appointment** maintains the format of the confrontation between two artists of different generations, **Helene Appel** and **Eva Marisaldi**, this time shifting the emphasis to the observation of reality, experience and the everyday, which are investigated and represented with an almost disorienting acuity and fidelity, on the one hand, and a multiplicity of poetic nuances, on the other. The curators have also chosen to expand the poetic dialogue between the two artists, not only by highlighting their languages and important links with the history of art-such as in previous editions-but by intending this time to weave, specifically, a liaison with the works of the Marino Marini Museum collection, going to emphasize those sculptural and pictorial material elements and aspects that have interested Marino Marini, as well as the artists featured in ANDATURE III. Thus, pictorial and sculptural works, sound installations, videos and drawings are presented in which, proceeding by intuitions, inspirations or specific references, we will be able to recognize the artist's step, their time, their gaze, their unstoppable creative process.

Eva Marisaldi, among the most interesting Italian artists, analyzes the modes of communication, language and the rules that influence our behavior, traversing in a transversal way the different issues that affect our society and everyday life in order to decode, in an almost anthropological way, what is hidden behind conventions. Her work then takes shape in an eclectic way, using different media, moving from drawing to photography and sculpture to performance, kinetic art, video and sound installations (created in collaboration with Enrico Serotti). Starting from the works of Marino Marini, Eva Marisaldi implements a reflection on sculpture by choosing, from the immense production of the master, some small figures of acrobats and horsemen that become the motif on which the artist articulates her own investigation and realizes, especially for this occasion, some new drawings, *Danza*, two new sculptures *Studio#1* and *Studio #2* and an engraving on glass, *Lezioni*, works that integrate well with the others selected for the exhibition, where rhythm, light and sound represent the new lexicon to continue talking about sculpture.



Thus, the idea of *pace* returns, which is revealed in the different aspects of her poetics-from observation to exploration of reality, in order to decrypt its uninvestigated aspects-as well as in the expressive means adopted-drawing, installations, sounds, animated images and sculptures-which constitute a sort of punctuation, a dance that, following the title of the exhibition, refers to the gait, the pace of the artist, but also of living beings in general.

Helene Appel, lives in Berlin and has numerous international exhibitions to her credit. The themes that recur in her paintings are taken from the everyday, natural and domestic, as if she were painting the things that are under her gaze, from pebbles and manhole covers encountered along the way, to branches and earth or sand, to foods and objects from the home kitchen - chopped leeks, grains of rice, dishcloths, soap bubbles- painted life-size and with such perfection that they seem real, like trompe-l'oeil. Helene paints 'common objects' with an 'out of the ordinary' mastery; thus we find ourselves admiring: *Twig* a broken twig, *Gully*, a manhole cover she accidentally walked on, *Cutting Board*, a celery cut on a plane, or even a large curtain, *Blue Fabric* from 2016 or *Sand* (2018) where grains of sand, a child's playground or boundary of our land, draw the shadows and lights of that unexpected frame. By taking them out of context and stripping them of their narrative, they mutate and transform, rising almost to the status of three-dimensional icons. Like the child who finds a seashell, a toy remnant or a small relic, it is the state of amazement that ignites each time the object on which Helene then focuses her gaze. By scouring and investigating the everyday in its most diverse facets, but also in its most common forms-those to which we are now addicted or that apparently no longer seduce us, from nature to the most mundane objects of use and consumption-Helene brings her attentive gaze in search of that detail, that shape or that precise curvature capable of becoming the beginning of a new story.

As is often the case, the artist, as a tireless researcher, adventurer and diviner, goes into those places and realms that acquire relevance only after being contemplated, experienced, loved by a poetic gaze. And there, in those places of contemplation, the artist discovers infinite facets and as many possible paces, thus opening up to the people great wealths of experience and knowledge. This is somewhat what, era after era, we continue to ask of art: that it can continue to amaze and fill us, that it can offer us unprecedented and sophisticated keys to interpretation so that we can participate, ever more deeply, in the mystery of life itself. Starting from real, concrete or abstract data, **Eva Marisaldi** and **Helene Appel**, through their poetic imagery, turn their gaze to the "here and now", through what is manifestly shown to our eyes, to reach elsewhere, to an unveiling, to that something that escapes, that we do not grasp, that is not recognized, to open possible other meanings and transformations, in a world immersed in words and images where more and more language and gestures are lost in an endless stream of information.

The exhibition will be accompanied by a catalog and will be on view until December 24, 2023. Throughout this period, with museum ticket, free guided tours of the exhibition will be activated for groups and the public.

Andature III is produced under the Patronage of the City of Florence, the support of CONstruire srl, Italianroom srl, Mazzoni Casa srl and Laboratorio Sodini srl, and the collaboration of Galleria De Foscherari and Galleria P420, Bologna. Thanks to Lorenzo Magnolfi Assicurazioni.



Helene Appel

Born in 1976 in Karlsruhe, Germany. She lives and works in Berlin. Appel attended the Hochschule für Bildende Künste in Hamburg and graduated from the Royal College of Art in London. In 2011 she was awarded the Kaiserring grant and published a monograph with Anna-Catharina Gebbers and Bettina Ruhrberg (Textem Verlag, Hamburg). Between 2019 and 2021 she was awarded a fellowship from the Dorothea Erxleben program of the state of Lower Saxony to promote and qualify outstanding female visual artists for a professorship at an artistic-scientific university (2019-2021). Published a monograph with contributions by Rosanna Mclaughlin, Davide Ferri and Matilda Felix (Hatje Cantz Verlag) (2023).

Solo shows: Touchstones Rochdale, (UK, 2023), P420, Bologna (IT, 2023, 2016); Städtische Galerie Delmenhorst (2022); Galerie Rüdiger Schöttle, München (2020,2017); Center for Contemporary Art, Andratx (SP, 2019); The Approach, London (UK, 2019, 2017, 2013, 2010, 2008); James Cohan Gallery, New York (US, 2018, 2014); Mönchehaus Museum, Goslar (2011); Bibliothekswohnung, Berlin (2007)

Group shows: Fondation Thalie, Brüssel (BE, 2021); Palazzo De' Toschi, Bologna (IT, 2020); ASC Gallery, London (UK 2019); Galerie Rüdiger Schöttle (Germany 2022, 2020, 2019, 2017, 2015) Corbett vs. Dempsey Gallery, Chicago (US, 2019); Museo Lissone, Lissone (IT, 2018); Galerie Judin, Berlin (2018); Kunstmuseum Bochum, Bochum (2017); Centro per l'Arte Contemporanea, Milano (IT, 2017); Weserburg Museum für Moderne Kunst, Bremen (2016); Galerie Luis Campaña, Berlin (2015); me Collectors Room, Berlin(Germany 2014); Projectos Monclova, Mexico City (MX, 2014); Centro per l'Arte Luigi Pecci, Prato (IT, 2013) Parasol Unit, London (UK 2012) Kunsthalle Wilhelmshaven (Germany,2011); Wallspace Gallery, NewYork (USA 2011), Tate Gallery (UK 2009).

Eva Marisaldi

Born in Bologna in 1966, where she lives and works. She received her baccalaureate in art from the Bologna Art Institute. She received a diploma in painting from the Academy of Fine Arts in Bologna.

She has presented her work in many **international exhibitions**, including: Biennale di Venezia (1993), Istanbul Biennale (1999), Biennale di Venezia (2001), Sonsbeek 9, Arnhem (2001), Happiness, Mori Art Museum, Tokyo (2002), Lyon Biennale (2003), Alexandria Biennale (2003), G3, Vira (2003), Sevilla Biennale (2004), Gwangju Biennale (2004), Quadriennale in Rome (2005), due progetti speciali per Art Basel (Basel, 2001, Miami, 2007), Italy 1980 - 2007, Hanoi, (2007), It's not over yet, New York (2008), Piazze di Roma, MOCA, Shanghai (2010), No Soul for Sale, Tate Modern, London (2011), Documenta, Kassel (2012), Think Twice, Whitechapel, London (2012), Do it, Prishtina (2014), Time is thirsty, Kunsthalle, Wien (2019), International biennial of ceramic art, Jingdezhen (2022).

She has held solo exhibitions in Italy -Bologna, Milano, Firenze, Napoli, Roma, Trento, Torino, Palermo, Parma, Brescia) and abroad (Londra, Monaco, Bruxelles, Miami, Parigi, Ginevra, Montpellier, Annecy, Goteborg, Newcastle).

For her activity, she has received the following awards: Premio Liverani Biennale di Venezia 1993; Premio Alinovi 1998; Benemerita per la Cultura della Repubblica Italiana, presidenza Ciampi, 2003; Targa Volponi 2019; Artista dell'anno AMACI 2019.

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Oct 7, 2023 - Jan 8, 2024

Curate by Marcella Cangioli and Antonella Nicola

info: info@museomarinomarini.it

Hours: Saturday, Sunday, Monday 10 a.m. - 7 p.m. (last admission 6 p.m.)

Ticket: full 10 euro

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