

ATP DIARY

Translated from the original Italian

By enclosing History and memory, the theme of travel, as this collective faces it, challenges a historical moment in which time is consumed by the hypersaturation of a daily life bent to reflect the speed of a technocratic universe tirelessly devoted to the future but less and less aware of the past and its present.



Inner Landscapes - Installation view - Anna Marra Gallery, Rome

The journey, and in this case the multiple value that it assumes if investigated from an existential, anthropological, emotional, political and social perspective, is the subject of attention in the collective curated by Marina Dacci at the Anna Marra gallery .

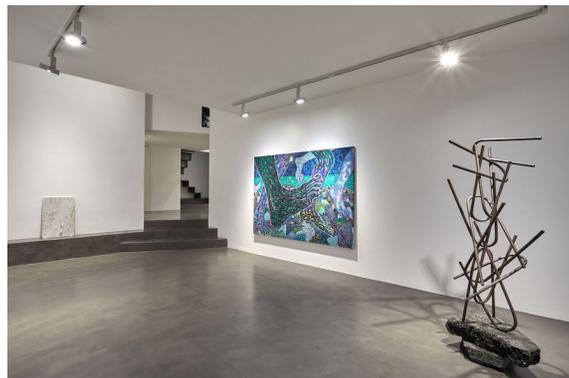
Inner Landscapes is the evocative title under whose aegis the works of four artists are put together for dialogue - Paula Cortazar, Benjamin Degen, Alexandra Karakashian, Michele Mathison- related to heterogeneous linguistic and expressive practices. These artists summarize, with their diversified approaches, a dialogue that pits, concretely, through a coherent and desaturated setting, with the aim of leaving a wider margin to perception and, with it, to the value of crossing, in space and over time, of a field in which the tension and forces in action are constantly activated in a reciprocity of references in which no tearing is allowed. Everything flows in a *continuum* harmonious in which a decisive importance is given to a form of wandering that allows to impress the ripples of the anti-realistic colors of Degen, the texture of the materials of the works of Karakashian and Cortazar, the challenge to the laws of gravity and the solidity of Mathison's sculptural assemblages. It is in this way that the

Gatto, Angelica. "Inner Landscapes. Il viaggio come forma simbolica | Anna Marra Arte Contemporanea, Roma," *ATP Diary*, 21 December 2019.

journey becomes for the artists an open symbolic form with an aesthetic and ethical value through which to transfer the plots of a path made of past, present and future: a continuous, profitable, but no less dramatic interchange. By enclosing History and memory, the theme of travel, as this collective tackles it,



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The images returned by the works of Cortazar, Degen, Karakashian, Mathison slowly settle, then reveal unexpected interconnections together with a multiplicity of levels of meaning that accompanies the whole path. In Degen's paintings and works on paper the decisive sign recreates a dizzying space in which a centrifugal force defines new geographies. Mathison's sculptures, through the use of granite, iron and steel, press space and shape it through unrecognizable organic forms. Karakashian's installations speak for multiple places, described by an extraordinary lyrical tension. Finally, Cortazar challenges natural elements, such as water and wind, to restore the slow and tireless deposition of time on matter and the inevitable signs of change. It is the expectation nourished by the body, and the possibility that the body itself matures in experiencing space and time, which guide in the choice of a bond that testifies to both personal and collective time and memory. It is from this premise that three conceptual matrices are identified which constitute the subtext of the exhibition, three acts that the curator develops in continuity with the artists called to exhibit: the categories of travel and movement, which build a sense regime linked to physical value and intimate, as well as identity, of the body and its journey; the body in space and landscape, activator of a perceptual universe in which sensation becomes the instrument of investigation of the

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world; roots, loss, awareness and resistance as cognitive strategies and mechanisms of and the possibility that the body itself matures in experiencing space and time, which guide in the choice of a bond that testifies to both personal and collective time and memory. It is from this premise that three conceptual matrices are identified which constitute the subtext of the exhibition, three acts that the curator develops in continuity with the artists called to exhibit: the categories of travel and movement, which build a sense regime linked to physical value and intimate, as well as identity, of the body and its journey; the body in space and landscape, activator of a perceptual universe in which sensation becomes the instrument of investigation of the world; roots, loss, awareness and resistance as cognitive strategies and mechanisms of *détournement* to make explicit an ethical and political function of art. As we read in the curatorial text that opens the catalog published by Gangemi "the body that knows is the custodian of the experiences lived and introduced into our biology which lead to further evolutions. The living body is open to the world, in a relentless relationship. What does the memory of our body carry? It preserves and expresses the relationship with our land and its relationships, but also the vital message towards the new and the unexpected, generated by change".



Alexandra Karakashian, Orphans of Recent Events, 2019, Orphans of recent events, oil on canvas and wood, variable dimensions - Courtesy Galleria Anna Marra, Rome

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Michele Mathison, *Vestige*, 2018, steel, asphalt, 171x72x52 cm - Courtesy Galleria Anna Marra, Rome



Paula Cortazar, # 21 (La Fuerza del Ri? O serie s), 2019, carved river stone, 24x40x33 cm - Courtesy Anna Marra, Rome