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This moment of serious global crisis has brought about a radical change in our lives, being isolated at home and not having all the working tools we daily use.

Does this time allow to keep on creating art? Have the artists taken advantage of the stillness and absence of events to continue their research?
These are some of the questions we have asked our artists.

On this occasion we are pleased to share a **preview of Filippo Armellin's new project *Chiusure* (2020): a series of new images of endless marine spaces.**

The preview is followed by an **overview of the artist's work.**

FILIPPO ARMELLIN

CHIUSURE, 2020



Filippo Armellin, *Chiusura* (2), 2020, print on photographic paper, 90x70 cm. Courtesy the artist

«In this troubled time we are forced to look inside ourselves. We see us naked and re-think our person and our condition. We understand how delicate our balance is, our being here.

We move outside filled with terror, and feel threatened by what we might encounter "out there". The world, the human one, as we used to perceive it, has dramatically changed. Are we called to a new transformation? And what can be art if not the greatest incentive to pursue and bring about change? So what makes us human? What do we want to become, but above all: what do we really need?

This new project brings us to a world suspended in time and extended in space. Our gaze, through representation, is lost in infinite distances. Revealing one of the things that we miss most these days. Through the photographic medium I created a new series of images that depicts endless expanses of water set up within my studio. Materials and technique involved are the same that I always use: light, paper and coloured pigments.»

Filippo Armellin, 14 April 2020.



Filippo Armellin in his studio, 2016

Filippo Armellin was born in Montebelluna (province of Treviso) in 1982. He lives and works in Milan. After graduating in Design and Visual Arts Production at the Design and Art department at IUAV, Venice, in 2010 he graduated in Photography at the R. Bauer Institute in Milan. After moving to Rome in 2007, he started working with artist Joseph Kosuth collaborating in the design and production of various international art exhibitions, such as the Venice Biennale, and at the Capitoline Museums in Rome and La Casa Encendida in Madrid.

In 2016 the artist was selected for the 27th Cairo Prize and exhibited in the finalists' show at Palazzo Reale in Milan. Since 2006 he has participated in group shows in institutions such as: Fondazione Francesco Fabbri, Treviso (2018, 2014), Palazzo Reale, Milan (2017), PAN | Palazzo delle Arti, Naples (2013), Documenta, Kassel (2012), Palazzo delle Terese, Venice (2008), Bevilacqua la Masa Foundation, Venice (2007).



Filippo Armellin, *L'Origine dell'Anima*, 2016, print on photographic paper, 140x105 cm.
Finalist work at the 27th Cairo Prize. Courtesy the artist

THE PRACTICE

Filippo Armellin creates photographic images of natural landscapes, deserted and suspended-in-time places, made at the same time fictitious and real thanks to their photographic nature.

These places are, in fact, created with plastic models and painted backdrops set up in studio, made of materials such as paper, plaster, concrete and pigments.



Filippo Armellin, *La Crisi dei Simboli #02*, 2019, digital print on photographic paper, 95x120 cm.
Courtesy Galleria Fumagalli

All the elements that are involved in the preparatory phase have the only purpose of becoming a photographic image, conceived as a unique piece. These constructions are very elaborate, but ephemeral because they last the time of the photo shoot.

Looking at the work, the viewer wonders if it is real or made up. Thus, an important reflection comes up: the real subject of this staging is photography itself, becoming a real image of reality in a way.



Exhibition view: Filippo Armellin & Mattia Bosco, *In | Origine*, Galleria Fumagalli, Milano, 2019.
Ph. Filippo Armellin. Courtesy Galleria Fumagalli

THE ORIGIN

Filippo Armellin's photographs show a recreated reality that evokes endless spaces thanks to the technical skill of the artist, who uses particular close-up shots and wide-angle lenses.

The places depicted suggest a dimension beyond time, almost metaphysical, which leads to a double reading: they are either primordial landscapes awaiting the arrival of human being, or outcomes of an apocalyptic future that has come to fruition by encountering the origin, again.



Filippo Armellin, *Origini #03*, 2018, digital print on photographic paper, 105x140 cm. Courtesy Galleria Fumagalli

«While analogical photography is indexical, here one can speak of an iconic or symbolic dimension, in which the indexical nature only emerges at the end of the process. His is a work of manual creation of, and with, matter. There is no reality, these are completely invented situations, created *ex nihilo*, from nothing, merely resembling reality.»

Angela Madesani



Filippo Armellin, *Origini #06*, 2018, digital print on photographic paper, 105x140 cm. Courtesy Galleria Fumagalli

AND HUMANS?

In the images conceived by Armellini human being seems to have lost any role, and the pristine and primordial nature seems to have taken over.

Yet it is only an illusion: the whole image is the result of a subtle human artifice that aims at deceiving even the eye of the most thorough viewer.



Filippo Armellini, *La Crisi dei Simboli* (Diptych), 2019, digital prints on photographic paper, 120x80 cm each.
Courtesy Galleria Fumagalli

What we see is not a mere figurative portrayal, but rather the result of an introspective research by the artist who rejects the principle of truth and openly shows the awareness of fiction and illusion.

ILLUSORY FLORA

The series *The Black Interiors* (2016) is characterised by vertical framing and the presence of a luxuriant nature created with models of herbs, plants, trees and stones on backdrops painted.

These compositions, whose purposefully vertical orientation recalls the iconography typical of sacred paintings, lead our gaze through natural, overcrowded and almost impenetrable scenic designs. An overabundance of elements that hide the horizon and evoke a feeling of loss.



Filippo Armellin, *The Blank Interior 1*, 2016, print on photographic paper, 100x62 cm. Courtesy the artist



Filippo Armellin, *The Blank Interior 8*, 2016, print on photographic paper, 100x62 cm. Courtesy the artist

The vanishing point fades into the overcrowded context and escapes its role of visual guide, provoking a feeling of emptiness: the viewer does not recognise the place and cannot distinguish truth from fiction.

The forests depicted become a metaphor of a multiplicity of sensations, thoughts and above all questions that pile up in human mind in front of reality.

«They are artificially natural spaces, arisen from a sense of depletion of what can be transposed into pictures, attempting to overcome this lack. When every single place has already been depicted, there's nothing left to do but take a snapshot of what that place means.»

Filippo Armellin

To learn more about the artist's work, browse [Galleria Fumagalli's website](#) and [Filippo Armellin's website](#).

Texts partially drawn from the catalogs: *In|Origine* with a text by Angela Madesani and published by Scalpendi Editore (Milan, 2019) on the occasion of the exhibition *Filippo Armellin Mattia Bosco, In|Origine* held at Galleria Fumagalli (16 April - 20 July 2019); *The Blank Interiors* with a text by Davide Arini, published on the occasion of the homonymous show held at The Flat - Massimo Carasi, Milan, 2016; and from the article *La fotografia messa in scena* featured in "Oliviero Toscani. Lezioni di Fotografia. Vero/Falso", supplement of the Corriere della Sera, August 2018.
