



Anne & Patrick Poirier, Marco Tirelli, Giuseppe Uncini

ARCHITETTURA – SPAZIALITÀ – ARTEFATTO

Curated by Lóránd Hegyi

Opening: **Wednesday 26 May 2021, 1pm-7pm**
26 May – 30 July, 2021

Galleria Fumagalli presents the first exhibition of the program “MY30YEARS - Coherency in Diversity”, a series of shows conceived and curated by internationally renowned Hungarian critic Lóránd Hegyi, which intends to celebrate the 30-year-long career of Annamaria Maggi, head of the gallery since 1991.

The project aims at offering an insight into the aesthetic and curatorial orientation followed by Galleria Fumagalli over the last three decades, highlighting its coherency, but also with the intention of stimulating new perspectives on the interpretation of great masters' oeuvre in dialogue with younger artists. Each of the eight exhibitions of the program “MY30YEARS - Coherency in Diversity” showcases the work of three artists curated or represented by the Gallery, belonging to different generations and groups, coming from different cities and countries, representing different approaches and methodological strategies, yet linked to some common aesthetic ideas. As stated by curator Lóránd Hegyi in the critical text that accompanies the exhibition *«It is the intention of this exhibition series to present the selected works in the context of constant, open-minded and refreshing reinterpretation, as is in fact the case with the actual cultural and historical process of continuous re-evaluation and radical reinterpretation of works of art. This is a historically legitimate, inevitable, even necessary process, in which each younger generation of artists projects its own understanding of art onto a given situation in cultural history and, through legitimate historical arbitrariness, appreciates, selects and appropriates these givens for itself. [This] implies a radical revision and revalorisation of given, inherited systems and conventional hierarchies, but despite apparent discontinuity and criticism, it also implies the continuity and persistence of certain concepts and fundamental ideas, the durability of various elements of their value systems, which persist long after their creation, long after the dissolution of their original mental contexts, and may even be integrated into new mental realities.»*

The first exhibition “Architettura - Spazialità - Artefatto” brings together the works by Anne & Patrick Poirier, Marco Tirelli and Giuseppe Uncini allowing a plausible and poetically effective reading of some thematic orientations without suggesting any forced homogeneity. The words architecture, spatiality, artifact are materialized in their works in different ways but all combining architectural aspects, the search for spatial presence and a metaphorical meaning of the artifact.

While the work of Anne & Patrick Poirier combines archetypal architectural forms with contemporary human meanings and experiences, providing a continuous metaphorical reinterpretation and an update of the historical-cultural, collective and conventional heritage, the plastic exploration of Giuseppe Uncini results in works that unfold in space as concrete, tangible, non-mimetic and abstract, and which evoke a stimulating, dynamic spatial situation and a sense of noble simplicity. To complete the triad, Marco Tirelli's works show architectural forms that are deliberately enigmatic and bear poetic allusions to personal memories, imaginary situations and mental associations detached from any understandable context, in front of which the viewer becomes part of an indefinite and spiritual event that takes place in a metaphorical space.



Biographies

Anne & Patrick Poirier (respectively: Marseille, 1941 e Nantes, 1942) jointly conceive and sign their own work ever since their residency at Villa Medici in Rome which took place between 1968 and 1972 under the direction of Balthus. Eclectic artists, travelers, archaeologists and passionate explorers of ancient civilizations, they collect archival materials and draw inspiration from mythology, from great archetypal and collective narratives to express metaphorical meanings linked to the contemporary anthropological reality, providing a historical-cultural continuum in which the boundaries between past and future, history and utopia, individual and community, knowledge and dream are indissolubly mixed. The body of works by Anne & Patrick Poirier takes very diverse forms: installations, sculptures, photographs, works on paper, paintings, often characterized by the theme of fragility and the transience of human experiences. They have exhibited in some of the most important museums and institutions around the world, at the Documenta in Kassel (1977) and at the Venice Biennale (1984, 1980, 1976). Since 2017 they have been represented in Italy by Galleria Fumagalli which contributed to the publication of the monograph "Anne et Patrick Poirier" by Flammarion in collaboration with the MEP (Maison Européenne de la Photographie) and Galerie Mitterrand in Paris.

Marco Tirelli (Rome, 1956) graduated in scenography with Toti Scialoja at the Academy of Fine Arts in Rome, where he began exhibiting in the late 1970s, soon moving to the spaces of the former Pastificio Cerere in San Lorenzo (Rome) together with the Nuova Scuola Romana artists. Stemming from an intellectual process and abstraction from reality, Marco Tirelli's art results in a "distillation" of allegorical forms that evoke personal memories, biographical experiences, dreamlike reminiscences. The resulting forms are enigmatic, on the edge between recognizability and abstraction, while light and shadow mark the mysterious experience of the perception of space. He exhibited at the Venice Biennale for the first time in 1982, then in 1993 he was dedicated a solo project there, and in 2013 he created a large-sized installation for the Italian Pavilion curated by Bartolomeo Pietromarchi. Marco Tirelli is a member of the Accademia Nazionale di San Luca and of the Accademia dei Virtuosi del Pantheon. His collaboration with Galleria Fumagalli began with a first solo exhibition in 2003, followed by the publication of a valuable monograph, with texts by Klaus Wolbert, Peter Weiermaier and Giorgio Verzotti, published on the occasion of the exhibitions held at the Institute Mathildenhöhe in Darmstadt and at the Galleria Comunale d'Arte Moderna in Bologna.

Giuseppe Uncini (Fabriano, 1929 – Trevi, 2008) moved to Rome in 1953 where he started creating his first body of works: the "Terre" (1956-57), still under the influence of Art Informel. They precede the iconic series "Cementarmati" (1957-61), sculptures made of cement and iron (elements that characterize Uncini's entire oeuvre) which reveal their constructive principle. He took part in several exhibitions with Giovane Scuola Romana and in 1962 founded Gruppo I to help elevate art's social role. Uncini's artistic path continued coherently: his solid structural exploration, never mimetic, manifests in the following bodies of works such as "Ferrocementi", "Strutture spazio", "Mattoni", "Ombre", "Dimore", "Muri d'ombra". Between the 1990s and the early 2000s Uncini aimed at materializing the empty space between shapes ("Spazi di ferro" and "Spazicimento"), then moving towards creating large-sized architectural conformations ("Architetture") in which nothing is truly habitable or a mere representation of industrial modernity. Giuseppe Uncini participated in major international exhibitions: the Rome Quadrennial (1999, 1992, 1973, 1965, 1955), the Venice Biennale (1995, 1984, 1978, 1976, 1966), and the Tokyo Biennale (1963). Since 1995 he had been collaborating with Galleria Fumagalli which staged 5 solo shows, edited 8 exhibition catalogs and the catalogue raisonné published in 2008.

Galleria Fumagalli, founded in Bergamo in 1971, was directed by Stefano Fumagalli and Annamaria Maggi in a successful partnership from 1991 to 2007, when Stefano Fumagalli passed away. Since then, as sole director, Annamaria Maggi has continued to follow an exceedingly varied program based on collaborations with renowned masters – often members of important movements and schools such as Art Informel, Italian Abstract Art, Pittura Analitica and Arte Povera, also investigating international artists from Conceptual Art, Body Art, and American Abstract Art. Galleria Fumagalli, which moved to Milan in 2016, has never been a simple place for buying and selling artworks, but rather a valuable meeting point that promotes art through exhibitions at the venue, collaborations with Italian and foreign institutions, and editing of catalogs and monographs curated by major critics.

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