

After the exhibition in Milan in 2013, Galleria Lia Rumma is pleased to announce a new project by Gilberto Zorio, opening on Sunday, 20 September 2015 in Naples.

*'The gallery in Naples looks larger than the severe measurements on paper might suggest.*

*The gallery in Naples is a world apart from the one in Milan and it stretches out, with a far-reaching vision. Two stunning rooms on the left come side to side at the end...*

*The **Scala aggettante** (2015) juts out next to the entrance door, starting from the wall and traversing the space horizontally through the air. Contorted, it bears measuring instruments containing a slow alchemical reaction that points to memory and the transformation of time.*

*Placed almost centrally, the **Il brindisi del marrano** (2015) compresses the marrano. The marrano is motionless, limp, waiting for the impulse, the swelling...*

*Here it is. Strained and sputtering, the marrano pushes and raises the ladder, the hissing reaches the Pyrex cup, exciting the phosphor...*

*The room goes dark and the phosphor glows, becoming a bearer of memories, of hopes... and the white light comes on again. The marrano is exhausted and slowly collapses, waiting for the next breath... and new hope.*

*The **Pergamena di luce** (2015) is seized at front and rear by two stars, and the wall supports it, helped by silent lights. The lights turn off intermittently, revealing the traces, transparency, the 'story', the phosphorescence-memory.*

*The stars mingle the cosmic image with an earthly image of animality.*

*The side rooms contain 'ancient' works – works that have travelled tens of thousands of days and that are now ready to embark on a journey with the most recent works.*

*They recognise each other – they imagined each other.*

*In the **Pelle con resistenza** (1968), incandescence brings energy, lapping up the phosphor and warming the sulphur of the **Ciotola** (1968), in which a magnet writes and draws with iron filings.*

*The two rooms might house the **Pugno fosforescente** (1971)... or they might take in works created for the long ladder...*

*All can be reassembled and maybe there is time to do so. Maybe we just need to think that time belongs to art and that art dictates the time of hope...*

*Won't the canoe be missing? ...will L'Internazionale be missing?*

*The journey can go on.'*

Gilberto Zorio, July 2015

Gilberto Zorio was born in 1944 in Andorno Micca, Biella. He lives and works in Turin. One of the leading figures in Arte Povera, the artistic movement that formed in Italy in the mid-sixties, since 1967 Gilberto Zorio has shown his works in private galleries as well as in many solo exhibitions in such public institutions as the Kunstmuseum in Lucerne ('76), the Stedelijk Museum in Amsterdam ('79), the Pinacoteca di Ravenna ('82), the Venice Biennale ('78, '80, '86, '95, '97, '13), the Kunstverein in Stuttgart ('85), the Centre d'Art Contemporain in Geneva and the Centre Georges Pompidou in Paris ('86), the Tel Aviv Museum and the Stedelijk Van Abbemuseum in Eindhoven ('87), the Philadelphia Tyler School of Art ('88), the Museu Serralves in Oporto ('90), IVAM in Valencia ('91), the Centro per l'Arte Contemporanea Pecci in Prato, Documenta in Kassel and the Musée d'Art Moderne et d'Art Contemporain in Nice ('92), the Galleria Civica d'Arte Contemporanea in Trento ('96), the Dia Center for the Arts in New York (2001), Le Creux de l'Enfer Centre d'Art Contemporain in Thiers and the Institut Mathildenhöhe in Darmstadt (2005), the Milton Keynes Gallery in Milton Keynes (2008), MAMbo in Bologna (2009), CGAC in Santiago de Compostela (2010), MACRO in Rome (2010) and MAXXI in Rome (2011).