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THURSDAY, JUNE 13, 2013

Venice – Giudecca: The Immigrants exhibition: Experiment 2. Venice



Venice – Giudecca: The Immigrants exhibition: Experiment 2. Venice. The artistic project **The Immigrants**, created by **Federico Luger**, in collaboration with the galleries **GhostArt**, **Studio La Città**, **Le Case d'Arte**, **PrometeoGallery**, until July 15, takes this word as a point of departure, it starts exactly in this universe of sense that in a few letters delimitates a territory, as a frontier, and at the same time, it suggests a world-other, like a dream. The title "The Immigrants" contains in a few words the invitation to a journey, to imagine a future, the promise of an imagined or imaginary land, the occasion to leave behind the socio-political borders and, may be, the invitation to wear a different mental habitus. In this experiment, a group show brings together artists belonging to different generations and nationalities at the Giudecca Island, a historic and popular neighborhood in Venice, creating a sort of terminal, an exchange station in which diverse experiences and visions intertwine, exactly as it happened in harbors over the centuries.

Above. Two of the gallerists of the exhibition, its creator **Federico Luger** and **Le Case d'Arte's Pasquale Leccese**.



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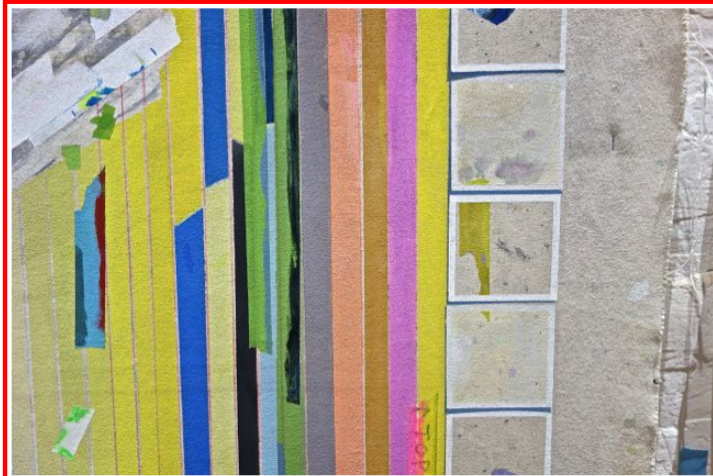
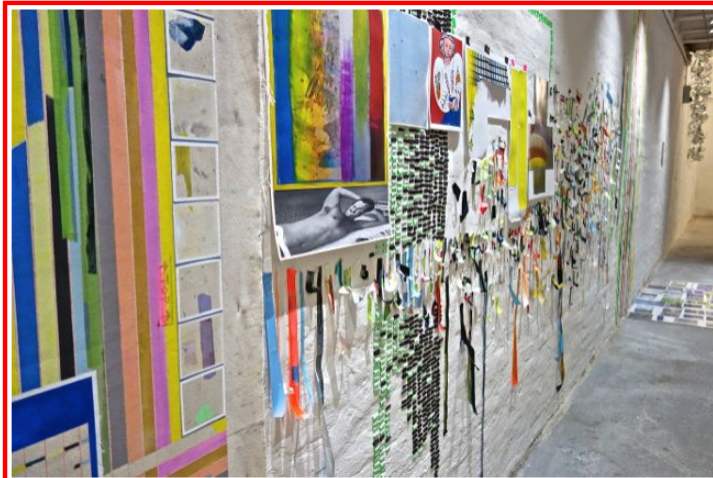
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The Immigrants exhibition. Radhika Khimji. Radhika Khimji's work questions postcolonial discourse, hierarchies in society and violence against women. The work is informed primarily by a making process, which leads to installations and drawings. The surfaces of her work are platforms upon which she addresses her political and personal concerns, a complex ground sometimes auto biographical and sometimes abstract. There is a certain melancholia for a historic place, a search for a future place, where the shifts between the different temporalities of drawing, sculpture and stitching create gaps and slippages to manifest a discontinuity between places and things. Splices of memories and identities.



The Immigrants exhibition. Franklin Evans. In this exhibition, Evans moves forward and expands his research on the topic of time and its repetition, already present in his previous shows. The installation, composed by paintings and architectural modulations realized with colored tapes, includes for the first time also photography. Time, memory and the visual material blend in one piece, making evident the constant and non-linear feedback among them. In Evans' elaboration, the

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image-curtain becomes a structure, an architectural experience that guides the viewer through a virtual environment.



The Immigrants exhibition. Luca Pozzi. Luca Pozzi presents a piece that is clue for his oeuvre, *Wall String* (2013). The Wall String is a pictorial system in seven dimensions (SU7) composed by 49 aluminum folded bars. The polarity of each one of the bars is remotely connected through the magnetic attraction of two colored ping-pong balls. In continuity with Pozzi's research on physics, in particular on **Quantum Gravity** and **T.o.E** (Theory of Everything: String Theory, Loop Quantum Gravity and Noncommutative Geometry), the discrete pattern that arises linking these 98 points suspended in the void represents a hypothetical gravitational field, as some of the contemporary quantum theories have suggested.



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The Immigrants exhibition. Traslochi Emotivi (independent production house founded by Giulia Currà in 2010). The video **Kabul-Roma Roma-Kabul** (2010) shows the friendship, and the artistic and professional collaboration between **Salmon Ali** and **Alighiero Boetti**. Ali tells about the encounter with Boetti in Kabul at the beginning of the seventies, and from 1975 on, invited by Boetti, of his move to Rome, where he will work side by side with the artist for all his life, as a kind of alter ego. In the photograph **Giulia Currà**.



The Immigrants exhibition. Santiago Sierra. **Santiago Serra** is one of the best-known artists of the international artistic scene. He has shown his work in important museums and institutions. The works featured in this exhibition are part of the series **Pigs Devouring the Hellenic, Italic and Iberian Peninsulas**. These images are the result of a series of performances which begun in 2012 in Hamburg, where the pigs had "devoured" the Hellenic Peninsula; then in Luca, the Italic Peninsula; and finally in Milan, the Iberian Peninsula. Sierra is using a clear metaphor to denounce that the European financial entities are literally eating real territories.



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The Immigrants exhibition. Gianni Pettena. Gianni Pettena has been a very active artist in the US during the Sixties and Seventies within the **Land Art** movement, and in Italy within the movement **Architettura Radicale**. In this sense, his works using photography, as a medium, are not those of a "photographer", but more likely, those of the artist who uses photography to take notes, as outlines that would later influence his research on landscape and architecture. In this exhibition, eleven photographs from the series ***Wandering Through-USA 1971-73. The Curious Mr. Pettena*** are featured. This series of photographs has been intentionally left as a notebook, as artist's sketches and not as finalized works; that is why they are "dirty", there is no retouch, or cleaning of the image. Using a **Nikon F 50**, which does not deform the subject in any way, Pettena's photographs later influenced several of his own projects. They have been conserved and shown in the same condition in which gallerist **Federico Luger** found them by chance in the artist's studio while working together for his show at the gallery.



Ambra Medda

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