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**ANIMA MUNDI**

**Lecce - Primo Piano LivinGallery**  
22 NOVEMBER - 10 DECEMBER 2009

**Title:** ANIMA MUNDI  
**Reception hour:** SUNDAY 22 NOVEMBER AT H. 20,00  
**Dates:** 22 NOVEMBER - 10 DECEMBER 2009  
**Place:** Primo Piano LivinGallery  
**Address:** Puglia - Lecce | [Viale Guglielmo Marconi 4](#)  
**Days and Hours:** Monday/Saturday 11-13/ 16-19:30h  
**Phone:** + 39 0832.304014  
**Website:** [www.primopianogallery.com](http://www.primopianogallery.com)  
**Email:** [primopianogallery@libero.it](mailto:primopianogallery@libero.it)  
**Curator:** Dores Sacquegna  
**Catalogue:** (italian/english)  
**Artists:** international group exhibition

It opens **Sunday 22 November at 20,00** o'clock the contemporary art show "ANIMA MUNDI/ Soul of the world" devoted to Divine Comedy by Dante Alighieri.

The show is curated by Dores Sacquegna, in exhibition the artworks of painting, photography, video art, mix media and installation by following artists:

CORRIE ANCONE' (Australia), JANINE BIUNNO(Usa), JUANCA(France), SIMONE CHIORRI (Perugia), PAOLO CONSORTI (San Benedetto del Tronto), ALVARO ESCRICHE(Spagna), ALEXANDRA DE PINHO FERREIRA (Portogallo), ROBERTA FANTI (Torino), DAVID HARKER (UK), DARIO MANCO (Lecce), JASNICA KLARA MATIĆ (Croazia), KHRISTER PALEOLOGOS (Svezia), MADELEINE STRINDBERG (UK), ANNALISA SILINGARDI (Modena), URH SOBOCAN (Slovenia), **IRMA MICHAELA SZALKAY (Austria)**, RICARDO VILLAGRAN (Mexico), MONTE WRIGHT (Canada), JOO YEON JUDY YANG (Usa).

Anima Mundi it is a Latin philosophical term to describe the soul of the world, the nature in her totality, it represents the unifying principle from which take form the single organisms. Platone was among the first one to speak of "Soul of the world" inheriting this concept from oriental traditions, orphic and pitagoric theories. For the philosopher, the world is a kind of great animal, whose general vitality is supported by the soul. In the past centuries, the concept has found a correspondent in the logos, in the soul contaminated by the subject, tied up to magic concepts, alchemic and hermetic, in the astrology and in the horoscope, and above all in the agreement among celestial and terrestrial events, as expressions of a same vital principle. From Schelling to Schopenhauer, from Bergson to Carl Jung, the concept of soul of the world is developed following the parameter of the Atman or the Ego, that is the principle of the Itself individual and internal, as it happens today in the oriental religions, and it symbolizes the indissoluble union of the cosmic dualism of the yin and yang, according to a harmonic and organic vision of the universe. However, one of the most important literary testimonies of the medioeval civilization is the poem "Divine Comedy" by Dante Alighieri. Divided in three parts calls "cantiche" (Hell, Purgatory and Heaven) it narrates the trip of poet through the three ultramundane kingdoms with the objective to reach the presence of God. The textual structure of the Comedy coincides with the cosmological representation of the medieval imaginary. The trip to the hell and on the mountain of the Purgatory they represent, in fact, the crossing of the whole planet, conceived as a sphere, from his depths to the most elevated regions; while the Heaven is a representation symbolic and visual of the tolemaic cosmos's memory. In the poem there is an universal personal vision under the aspect of redemption

of the humanity, redemption of the poet after a period of aberration (dark forest), political and religious redemption. Paraphrasing the Divine Comedy, some artists in the show, propose different formalities on the relationship of the poem. The French **Juanca**, has realized two pictorial works, putting to comparison the hell and the Heaven, not only distinguishing in the color steps (red the first and blue the second), but also in the graphics layout. The hell is a rock from whose cracks sinks in a dark place, warm; while the Heaven has been identified as an island surrounded by an ocean, the blue color, among its qualities is also associated to the serenity, to the peace, while the red to the passion, to the pain, etc. **Paolo Consorti's** work (from San Benedetto del Tronto) at the divine comedy is inspired to its production in to treat the human nature and the sin, in an extraordinary visual match where the classical art unites him to the contemporary art. In the video performance, "Inside the secret things", the artist is director and scriptwriter, he recreates a cinematographic set, where he representing the third song of the hell of Dante, with a look suffered on today's humanity. From the Hell to the Heaven, from the sins to the expiations they are alternated a series of works that accompany us in this extraordinary trip in the anima mundi. **Alexandra De Pinho Ferreira**, Portuguese, has chosen the footstep where Dante meets Beatrice that will conduct him in the Heaven. She has represented the run or labyrinth, with a cobweb (type game of the goose) to whose center a lamp from miners extinguished, where the words of Beatrice resound and subsequently a lamp turned on that it represents that the run is next to God. Of great visual impact, the installation "De Profundis" of **Roberta Fanti**, from Turin, that introduces three elements that followinf all of her production and concept of works: a naked and chained body, that represents the suffering as expiation of the sins, the red rose as symbol of the sin but also of the love, a box of weak (light box) light with the writing in Latin that represents the rule, the passage, the grave or the life over the death. Elements that play on different keys of reading and that they move concepts of duality between passion and pleasure, between sacred and profane, among ancient and modern, between the same duality and the unity. Around seven sins it search **Dario Manco** from Puglia, even, present in show with the first three photos that allude to the Anger, the Haughtiness and the Throat. A graphic layout, that remembers us the pictorial production of the white and black in the series "over the wall" and "identity." The artist, sinks in a white colour our more lowest sins, worse, setting the accent in few points of red color, while the figures, as ancient photos alternate from the white to the black. The white acts from not color, from passage, from redemption, gives us the possibility to observe and to understand. The Comedy narrates of angels "driver" and of custodians of the kingdom of the inferred, the figure of the angel crosses numerous religions and doctrines. **Jasnica Klara Matić**, represents with a lyric and bright painting the custodians of the good and the evil. That of Dante it is a trip in his conscience, a mute dialogue between the terrestrial world and that ultramundane. "Visible to speak", it is the title of the video by **Annalisa Silingardi**, from Modena, that play with a dialogue for images. Always on the duality among well and badly, the informal works of the Austrian **Irma Michaela Szalkay**, that sets the accent on more levels than perception uniting myth, philosophy and harmony. Finally, love wins on everything, in the digital paintings of the Mexican **Ricardo Villagran**, that, also as Consorti, loves to unite the clasical concept with contemporary aspect in two tableau from the great visual effects. According to the German philologist Erich Auerbach, the Comedy is deeply innovative, because it extends to an ample and dramatic representation of the reality. Today's hell, certainly is not the circle of the damned that burn in the eternal flames, but can certainly be associated it to the calamities, to the wars, to the eternal struggle between religions and states, to the contaminated environment, to the violences, etc. Anima Mundi is note like the soul of the world, a box of resonance of all of our emotions, of the way according to which we compare us to the nature or to the choices of life. Certainly rediscovering the ancient relationship zen with the nature and the mythology, present in the photographic works of the Dutch **Corrie Anconé** (emigrated in Australia in 1953), we can understand better perhaps our nature of human beings that live this world and that we are only of passage, leaving to man's of the future a new way to compare to the places, as the American **Janine Biunno** suggests, in her lithographies of the series "commerce" or reflecting on

our identity "genetically modified" in the vision of the perugian **Simone Chiorri** or to reflect on the concepts of culture and immigration, as sayd the Spanish **Alvaro Escrische** suggests us with his origamis, not to fall in the desolation, in the limbo of the uncertainty, in the run without destination of the sketches of "Sky and Earth" of the English **David Harker**. "Subway" it is the title of the installation of the Swedian **Krister Paleologos**, already whose name "paleo logos" it pushes us in the deepest placet, today calls subways, where the artist writes and draws the passage of the people, of the standstills, of the attended, of the speed and of the chaos. On pop way the English **Madeleine Strindberg**, tells for images, the war conflicts of the oriental countries, the child-rapes that ride mules on desolate lands,surrounded by armed wagons, bombs anti man and radiations. Many artists, today, look at the social reality, because social and cultural differences are evident even more that in the past. For Slovenian **Urh Sobocan**, the world should constantly look at the past, because the innovation exists if there is no abuse of the things that the tradition has taught us. He, realizes, in fact, the work "survive", with the ancient work of the lace, that doesn't leave space to the photomechanical reproduction but that creates an interrelation among handmade and art, between artist and surrounding space. With "Behind the mask", the Canadian **Monte Wright**, realizes a series of digital photos, connecting to the myth of the mask, used in remote times as mean of communication between the men and the gods, while in modern times is in the theatrical representations or in the popular parties as the Carnival. And finally, on the relationship between nature and organic architecture, the works of painting and printmaking by Korean **Joo Yeon Judy Yang**, recently transferred in New York, in her works differences are recognized between the origin and the acquired culture.