

Marco Neri

From the beginning in the 1980s, his research has focused on the recovery of painting. In 2011, thanks to the invitation of Harald Szeemann, he took part in the 49th edition of the Venice Biennale, Platea dell'Umanità. He let himself be guided by instinct in the first moment. Everything stemmed from the material, from the memories it brought to the surface, from which over the years an entire

imaginary world took shape, an open space within, not decided but desired, found and generated by painting. An environment with its own density made of expressive modalities and psychic temperatures, which can be crossed with the gaze and which over time has passed from an almost archetypal connotation to a decidedly more structured form, even architectural, perhaps in order

to be inhabited more permanently. In this sort of world, he then began to transport forms and observations taken from what appeared in front of him even in everyday life, so that today the expressive modalities he adopts in his work can appear very different.

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Marco Neri, Interaction, group show, Napoli

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Marco Neri, Corso Magenta, solo show, Galleria d'arte contemporanea Osvaldo Licini di Ascoli Piceno

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Marco Neri, Discooter De Pictura, solo show, A+B Gallery, Brescia

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Marco Neri, Scorrere 2022
Acrylics and tempera on canvas
80x100cm
Euro 10000 vat incl

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Marco Neri, scorrere 2022
acrylic and tempera on canvas
110x90cm
euro 11000 vat incl

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Marco Neri, Scorrere 2022
acrylic and tempera on wood
40x34cm
Euro 4000 vat incl

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Marco Neri, scorrere 2022
acrylic and tempera on canvas
50x40cm
Euro 5000 vat incl

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Marco Neri, *Abitare 2021*
acrylic and tempera on canvas, 111x133cm
Euro 13500 vat incl

CURRICULUM VITAE

Born in Forlì, 1968. He lives and works in Torriana (RN). From the beginning in the 1980s, his research has focused on the recovery of painting. In 1987, when he still attended the Art Institute, he passed the selections and made his debut among the young Italian artists of Indagini '87 at Palazzo Re Enzo, Bologna. Numerous exhibitions follow, in Italy and abroad. In 2011, at the invitation of Harald Szeemann, he took part in the 49th edition of the Venice Biennale, Platea dell'Umanità. Since 2001 he has combined his artistic activity as a lecturer at the Fine Arts Academies of Ravenna and Foggia.

EXHIBITION

2022
Interaction Napoli, Made in Cloister Foundation, Napoli

2021
Corso Magenta, Museo Osvaldo Licini, Ascoli Piceno

Discooter de pictura, A+B Gallery, Brescia

2018
Marco Ner/Duct Tape, Palazzo Tupputi, Bisceglie

2016

#studiolacittà" (con L. Pancrazzi), Studio la Città, Verona

2015

I giardini di Marco, Museo Laboratorio, Città di Sant'Angelo

2016

Marcobaleno, Alfonso Artiaco Gallery, Naples

2012

Crossing, Visual Arts Center of Pesaro Pescheria Foundation

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2011 Gardens, Galleria Pack, Milan	2004 No Dogma, Emilio Mazzoli Gallery, Modena	Futurama, Center for Contemporary Art L. Pecci, Prato
2010 Underworld, Galleria Alfonso Artiaco, Naples	2002 Malerei, Diözesan Museum, Munich	Figuration, Rupertinum Museum of Salzburg, Museion of Bolzano
2008 Homelife, Galleria Fabjbasaglia of Rimini	The space, Alberto Peola Gallery, Turin	1998 Skyline, Gallery Haus-Schneider, Karlsruhe
2006 Omissis, Center for Contemporary Art Luigi Pecci, Prato	2001 Spazio Aperto (with A. Salvino), Galleriad'Arte Moderna of Bologna, Biennale of Venice	1997 Painting, Rivara Castle, Turin
MarsBlack, Lucas Schoormans Gallery in New York	2000 Michetti Award. Different perspectives in Painting, F.P. Michetti Museum, Francavilla	1996 Martyrs and Saints, Galleria L'Attico, Rome

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1990

Intercity One, Bevilacqua La Masa
Foundation, Venice

1987

Survey 87, Palazzo Re Enzo, Bologna

MARCO NERI

MARCO NERI

INTERVIEW WITH THE ARTIST

Marco Neri (Forlì, 1968) creates works of inexhaustible strength and intensity, nourished by formal tensions and political, environmental and social implications.

The young artist from Romagna, introduced to the world as "Boetti's son" by Harald Szeemann - who wanted him to open the "Platea dell'Umanità" (at the 2001 Venice Biennial, choosing to place his 192 "World Picture" canvases on the facade of the Italian pavilion - is today one of the major Italian interpreters of a thought that investigates, solicits and re-discusses the terms of our seeing, feeling and living on the planet.

On the occasion of the Licini Prize, you retraced an important part of your production: the flags and the national pavilions. These days we witness the harsh contradictions between the "World Picture" of a global society and the most bloody nationalisms. Composing and decomposing the political and cultural landscape has always been a central issue in your work.

Yes, so central that it annihilates any discourse, that you can't find the words to deal with it in the light of all that is happening. When I was working on the canvases of "World Picture" in 2000, I wanted to observe and portray, one by

one, all the flags of the world, the national identities of peoples, their unique stories and symbols, often inextricably linked to their nature. It was a way to define a global vision in view of the new millennium. But it was also a synthesis without exclusions, based on a fundamental equality, where the smallest nations would finally have equal dignity, importance and visibility as the larger or more influential ones. Arranging them all together, on the same side, side by side, manually adhering to every smallest detail, without automatisms or shortcuts, was the main objective that led me to renounce every interpretation, every stylistic personalism. Perhaps the disaster that Europe and the whole world are going through today still sees us

divided into blocs, between superpowers in which the overbearing personalization of the leaders bends history to the advantage of nationalism, despite the lesson taught by the twentieth century.

Once again we need to rethink geography, just as Boetti taught us.

Absolutely. His stitching together a unitary and complete image of the globe through the tapestry was and remains the most noble, desirable and disarming work - that is, the sensitive and symbolic observation - of the world as it appeared before the dissolution of the Soviet empire and the fall of the Berlin wall. In his maps we observe the crushing

encumbrance of two opposing blocks, huge and distant, one with stars and stripes and the other red with hammer and sickle. But his social and political vision aimed at becoming, above all, landscape, in which the color is no longer nature but history, and the guiding lines geographical coordinates. In that image all the identities that do not find sufficient space on that inexorable surface that is the work, on the "collective and connective tissue" of the picture, disappear into invisibility.

And then there are the national pavilions of the Venice Biennial that you wanted to repropose through the unpublished - and ironic - series of "Corso Magenta". Why such a clear

choice of this color?

It's a curious and personal anecdote. When I was working on the facade of the Italian Pavilion at the Biennale in May 2001, as part of the international exhibition curated by Harald Szeemann, I was hundreds of meters away but perfectly on axis with the entrance to the Giardini and, from that position, every morning, I saw a magenta dot moving in my direction. Everyone knew it was Harald who regularly wore a shirt of that color to be immediately traceable in the middle of the green and at any distance. I still could hardly believe what was happening to me, and every time the magenta dot appeared I was a little anxious! But every day he would follow

the installations and we would compare notes: "from afar it's politics but up close it's painting!" he would tell me. In short, of all those unforgettable days for me, magenta was the announcement, the daily constant, until it overlapped with memories and re-emerged, twenty years later, as in a plastic representation of the period that decisively changed my life.

(...)

In recent years, your work has focused on the urban landscape, on the definition of volumes, shapes and planes of depth, also developed three-dimensionally. Building and flowing are recurring verbs even in the titles. Why have architecture and the city

slowly taken the place of the great natural scenarios of the Nineties?

Because that inner journey that I undertook 37 years ago has over time defined a structure, a mental space. Shapes and volumes activate visual space, and when they coincide with architectural forms they become immediately habitable, as well as traversable at a glance. To inhabit these spaces with my gaze, thanks to the memory we have of the world, has always been a concern for me. Towards the end of the nineties, the geometric traces of living structures became more and more present, until the "Windows" of 1999, when the tendency towards openness and seriality that all my work

implies became central and constant, to the point of becoming concrete even in a three-dimensional key.

If we look at the Italian artistic panorama, is the recent increase - or overexposure - of painting, for you who have worked in a radical and solitary manner in the past, convincing, indifferent or perplexing?

I believe that sooner or later it would have happened, and perhaps my work was also directed towards this, to restore dignity, intensity and depth to a language that thirty years ago many people snubbed or considered dead. Some of the titles of my paintings or exhibitions are an evident declaration of

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this, from "Reviving the Classic" to "No Dogma". If, in fact, years ago painting seemed taboo among insiders, what you call a "recent increase or overexposure" is very evident and not always convincing. I often notice a widespread superficiality and, frankly, very little

intensity. Maybe the lack of resistance has weakened the determination in the expressive research and with it the incisiveness, the radicality and the quality in general. But I consider it healthy that today painting has returned to being a territory of research after the

pseudo-conceptual, technological hangover and so on. And I admit that when I saw Renato Barilli give himself to painting, after having talked about it for decades, I was a bit perplexed!