

Galleria del Cembalo

Lorenzo Castore
Ultimo domicilio

Evol
Housing

From February 8th to March 31st 2018, the **Galleria del Cembalo** hosts the exhibitions *Ultimo domicilio* by Lorenzo Castore and *Housing* by Evol. The exposed works are in dialogue about the theme of private dimension of living and of housing, suggest possible connections between the concepts of interior and external, between silence and absence.

Ultimo domicilio

Photographs by Lorenzo Castore
Curated by Mario Peliti and Laura Serani

The images of *Ultimo domicilio* are a reflection on the existence and the existed, visual synonymous of the concept of passage. Galleria del Cembalo for the first time proposes twelve large works, each one dedicated to one of the portrayed homes.

Homes talk about their own inhabitants even when they cease to live in them. Laura Serani describes this way Castore's *petite recherche*, crawling down in the deepest fold of the private place par excellence: "Paintings hanging on walls, photographs, objects on bedside tables, books tucked away inside library nooks. Objects resonating with one other, reflecting desires and aspirations, memories and affections".

For about nine years Lorenzo Castore has been working in those silent houses, where life "looks like vaporized". "I've known these houses for various reasons – he says – houses I lived in, or abandoned, houses I visited, my own houses, other people's houses. They all say something about what I was seeking in years of moving". He worked between Turin, Florence, Casarola, Sarajevo, Cracovia, New York, following the desire of finding traces of intensively lived lives. As those of Giacomo and Maria, grandparents of the author, lead of an "ordinary Italian story", present in the objects of their home of Via Masaccio in Florence, released one month after the lady passed away.

Likewise, the house of Casarola tells us about the Bertolucci family. To that place, described by Attilio as "disconnected not only from the plain but from the whole world", the Bertolucci family stayed emotionally tied even after they moved to the capital in 1951. Thanks to some stock footage and the contemporary shooting, Castore describes the place of inspiration for Attilio and his sons Bernardo and Giuseppe, by means of the short film Casarola (8 minutes), shot in and around

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Bertolucci family house. An untouched place of imagination and affection. Besides the skillfully watercolored photographs, the film projection will tell about the relationship with the origin and the parental figure, an escape from reality between personal mementos and present time, in a rarefied atmosphere in which memories merge with dreams.

Moreover, going across the ocean, *Ultimo domicilio* leads us to Brooklyn, in the apartment of Adam Grossman Cohen, filmmaker, son of the photographer Sid. Like his father, Adam transmits the tension towards absolute and metaphysical beauty and the house in New York, released in 2010, is the tangible testament of his inner turmoil.

Lorenzo Castore talks about New York, as well as about Sarajevo, Mostar, Fontenay Mauvoisin, Rome, Milan, Finale Ligure and Cracovia, his home during six years, place of freedom and experimentation, "a true beginning" for the strengthening of his personal research. He portrays homes that are experiences at the same time and he talks about experiences, that are turned to homes that everyone carries inside. The volume "Ultimo domicilio", curated by Laura Serani (L'Artiere, Bologna, 2016), shall accompany the exhibition.

Lorenzo Castore was born in Florence, Italy in 1973.

In 1992, he moved to New York where he began to shoot real life on the streets. After a formative trip to India in 1997, he travelled to Albania and photographed the war in Kosovo. Here was a witness of the Albanian exodus and portrayed a group of elderly Serbians who were imprisoned in an orthodox monastery under siege. For a long time, Poland has been a key location for his photographic investigation. Between 2008 and 2017 he worked at *Ultimo Domicilio*, giving birth also to a short film, Casarola, realised in the Apennine near Parma, in the house belonging to the Bertolucci family.

Housing

Works by Evol

Curated by Donatella Pistocchi and Alessia Venditti

In the work of the *street artist* from Berlin, there comes again the theme of the house, not as the place of private living, but as identifying element of more complex spaces. Starting from the repetitive obsession of the prefabricated modules of the residential constructions of East Germany, Evol proposes in his works the graphical grid of the facades always identical with themselves, causing alienation as well as attraction in the observer, forcing him to reflect on the relationship between human identity and the collectivist concept of land-use planning.

Evol transforms urban matter into miniature buildings, using spray cans and stencils. He prefers installations, mostly in real urban context, turning telephone junction boxes into mini buildings. Or he takes old office furnitures and transform them into popular residential districts of anonymous suburbs. Alongside he uses waste materials, with a particular preference for cardboards found in the street. The colour of the different materials becomes that of the facade of the building, adding

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windows, balconies, scaffolds, antennas and electrical cables that are repeated and multiplied with persuasive rhythm of shadows and lights, with photographic hyper-realistic effect. Old stickers, scotch or postmark leftovers testify the origin of the cardboard.

Evol doesn't forget the relationship with alive people: they are remembered in the objects and in the shades. In particular, a *giant* role is kept for humans in Hamburg, for the *MS Dockville Festival*, where he builds an underground miniature city, under the walking level, with streets that are large enough to let the people walk in them, as *giants* in the mini town.

Evol, stage name for Tore Rinkveld, born in 1972, is an artist from Berlin. He uses elements of urban structure, junction boxes or waste materials, as backdrop for painting and reproducing the kind of structure of very big cities. By means of stencils and airbrush, he works on cardboard, concrete, flower boxes to create the illusion of miniature buildings.

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February 8 / March 31, 2018
Opening February 8 at 6.30 pm

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OPENING TIMES
from wednesday to friday, from 3.30 pm to 7 pm
saturday from 11 am to 7 pm
or by appointment

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