

ENGLISH

GALLERIA CONTINUA

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JORGE MACCHI

"Diáspora"

28/05/2022 - 03/07/2022

Opening Saturday 28 May, Via del Castello 11, from 4pm - 8.30pm
Until 3 July 2022, Monday to Sunday, 10am - 1pm / 2pm - 7pm and by appointment.

To ensure maximum safety, it is necessary to book your visit to the exhibition using the appropriate form on galleriacontinua.com

Galleria Continua is pleased to present "Diáspora", a new solo show by the Argentinian artist Jorge Macchi. The exhibition develops through a series of works in which the author studies **the theme of the disintegration of the image.**

The work that has the same name of the exhibition, "Diáspora", is made up of **forty-eight collages** that correspond to pieces of a puzzle. Each collage shows the pattern of a game printed on paper but contains (glued in its correct position) a single tile which, in the final composition, forms an entire image. The distribution and exhibition of the **collages throughout time in collections and places all around the world** means that **the reconstruction of the original and complete image is impossible.**

In Jorge Macchi's universe everything is in transit, everything is precarious. Nothing is permanent. His works echo absences: they are the true protagonists of the works, absences that are so strong they are almost present. He is an artist of **loss** and of **nostalgia**. In "Amarcord" the image of the poster of the film by **Federico Fellini** seems to disappear, in part for the effect of the watercolour and in part for the folding of the paper. The work is like a memory that with time disappears, in contrast with the word "amarcord" that in Romagnolo dialect means "I remember".

Music plays an important role in the work of Jorge Macchi. In "Waking Hours" the **interactive installation** realised in collaboration with **Edgardo Rudnitzky**, each of the five record players is placed in a different room of the exhibition space. The work exists only in virtue of the presence of the visitor: with the passing of the visitor the record

player turns on and makes the sound of a single instrument of an orchestra. This mechanism makes it practically **impossible** for all the instruments to play over each other and **make a tune.**

Macchi is interested in the recreation of a **parallel reality** and his work is an elegy in honor of the **absence of a single vision of the world.** The encounter between objects and materials produces new interpretations of everyday life in the artist's work. "Scarface" is a series of detailed **photographs of Buenos Aires** street billboards. The **faces** that appear in each photo see their **identity altered** by the deficiencies in the gluing of the different fragments of the poster. Piano strings of two different thicknesses trace the map of an area of Buenos Aires in "The city inside". **The sculpture** comes from a three-dimensional impression of an ideal A3 sheet folded into three parts, as if it were the **visual and ephemeral translation of a topographic map.** The vision of the city is both unitary and fragmented at the same time.

"Suspension Points" is a diptych that stages the **decomposition of the image of a Tuscan building** from the points of offset printing. The same number of dots that make up the first image appear in the second module distributed along the edges of the paper, as **if an explosion has occurred.** As punctuation marks within the writing system, ellipses are deceptive. Not only do they establish a rhythmic pattern in the flow of what we read but they also involve subtraction. They suggest a continuity of something that is not there, something that we must infer. These **absences, deviations and modulations** are part of the substance with which Jorge Macchi creates his works.

Jorge Macchi was born in Buenos Aires in 1963, the city where he lives and works. His personal exhibitions include: "The Submerged Cathedral", curated by Laurence Schmidlin, Musée Cantonal des Beaux-Arts, Lausanne, Switzerland (2020); "Suspension Points", curated by Laura Hakel, GALLERIA CONTINUA, San Gimignano (2018); "Perspectiva", CA2M, Centro de Arte 2 de Mayo, Madrid, curated by Agustín Pérez Rubio, Spain (2017); "Perspectiva", curated by Agustín Pérez Rubio, MALBA (Museo de Arte Latinoamericano de Buenos Aires), MNBA (Museo Nacional de Bellas Artes) and Universidad Torcuato Di Tella, Buenos Aires, Argentina (2016); "Lampo", curated by Maria Iovino, NC ARTE, Bogotá, Colombia (2015); "Prestidigitador", curated by Cuauhtémoc Medina, Contemporary Art University Museum (MUAC), Mexico (2014); "Container", Kunstmuseum of Lucerne, Switzerland (2013); "Music Stand Still", SMAK of Gent, Belgium (2011); "The Anatomy of Melancholy", Santander Cultural, Porto Alegre, Brazil, Blanton Museum, Austin, USA (2007) and Centro de Arte Contemporanea Galego (CGAC), Santiago de Compostela, Spain (2008); "Light Music", University of Essex Gallery, U.K. (2006); "Jorge Macchi, Le 10Neuf", Center Régional d'Art Contemporain, Monbéliard, France (2001); "The Wandering Golfer", Museum of Contemporary Art Antwerp (MUHKA), Belgium (1998). The artist has participated in group exhibitions at: King Abdulaziz Art Center, ITHRA, Saudi Arabia (2021); Kunstmuseum Bern, Bern (2020); Memorial de América Latina, San Paolo (2017), The Metropolitan Museum of Art, New York (2016), Maison Rouge, Paris (2015), Fondation Beyeler, Basel (2014), Fondation Cartier for Contemporary Art, Paris (2013), National Gallery of Art in Washington (2012), Hammer Museum in Los Angeles, USA (2011); Kunsthalle of Mulhouse, France (2010); Museu de Arte Moderna, São Paulo, Brazil (2009); Daros Collections, Zurich, Switzerland (2008); Walker Art Center, Minneapolis, USA (2007); The Drawing Center, New York, USA (2001) as well as several Biennials: Kathmandu (2017), Liverpool and Sydney (2012), Lyon (2011), Auckland (2010), Yokohama (2008), Porto Alegre (2007), São Paulo (2004), Istanbul (2003), Havana (2000). In 2005, he represented Argentina at the 51st Venice Biennale. Among the museums that host him in their collections: Tate Modern, London; MOMA, New York; CGAC, Galician Center of Contemporary Art, Santiago de Compostela; Museum of Modern Art, Buenos Aires; MUHKA, Antwerp; SMAK, Gent; Musée d'Art Moderne et d'Art Contemporain de Nice (MAMAC), Nice; Fundación Banco de la Nación Argentina, Buenos Aires.

For more information on the exhibition and photographic material:

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