

THIS WEEK'S EXHIBITIONS AND FESTIVALS AGENDA

Art during summer occupies galleries and historic buildings, but also mountains, meadows and open-air public spaces, which become scenic sets for large public installations.

SILVIA AIROLDI – July 22, 2023



The agenda of exhibitions this week absorbs all the energy of summer, reflecting the privileges of the season. The proposals for July, in fact, go beyond the boundaries of galleries and museums to be hosted in open-air spaces, historic villages, or to give life, in unique landscape contexts, to an unprecedented dialogue between art and nature. Regarding painting, the oil works of a Brazilian artist lead to a drift in universes of ambiguity, where everything fluctuates, liberated from the weight of memories and the need to judge or decide, while the practice of painting is seen by another contemporary interpreter as something constantly projected forward. Furthermore, a painter uses the landscape as a visual tool to investigate the relationship between man and nature; there is an invitation, instead, to discover the paintings of young emerging international artists in the traveling project of a gallery, in its first 'summer edition.' **Among the events of this month**, one stands out that sheds new light on the sculpture of a great master of the twentieth century, which in many respects is still overlooked. Also worth mentioning is the project in which three photographers embark on a journey along the Adriatic to read the tourism that has defined the urban and social development, aesthetics, and forms of communities in those holiday places so significant for Italians, even today after seventy years. But there are also an exhibition that focuses on the forms of artistic expression related to sound, listening, and language, and a festival that defines a portrait of contemporary photography involving international photographers and artists, called to design new installations in relation to the urban fabric of the city of Belice, reborn as an 'open-air

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contemporary art museum' after the earthquake of 1968. The exhibition projects of late July, therefore, move open-air. Contemporary art, in the form of works and installations, created by artists, designers, architects, or collectives, chooses the scenario of the Dolomites to interpret the 'Sprouting,' the act of sprouting, defining, in these complex times, daring visions and proposals, outside traditional schemes. Additionally, the Abruzzo National Park welcomes a site-specific artistic intervention that is a call to listen to and respect the nature that surrounds us.

Sholto Blissett. Arboreal, Milan

Sholto Blissett's solo show, the first hosted at the Peres Projects gallery, presents a series of new works by the English artist, in which the concept of landscape plays a central role. Unlike merely depicting a motif or genre, Blissett delves into a historically constructed idea of landscape to investigate it further. The landscape becomes a visual instrument through which he explores the relationship between man and nature.

The artist's perspective on the landscape reveals a profound approach that stems not only from his love for landscape painting but also from his university education in geography and his experience of nature gained through walks and fishing in the English countryside where he was born.

His imaginary and uninhabited ecosystems, born from observation and research, executed in a naturalistic, fantastical, and painterly manner, prompt reflection on how societies perceive, construct, and mythologize the natural world.

In "Arboreal," the exhibited series primarily focuses on trees, as evoked in the title, showcasing lush oaks juxtaposed with spectral architectural elements, the ruins of neoclassical constructions presented in their frontal perspective. While Arboreal derives from "arbor," the Latin word for tree, it also contains the term 'boreale,' which refers to a northern hemisphere ecosystem similar to tundra. In this lies a correspondence with Blissett's landscapes, rocky and wind-swept, covered with expanses of moss and lichen. The artificial structure and its arboreal counterpart reveal a fracture that varies in its visibility from one canvas to another. It is up to the viewer to perceive it as an insurmountable gap or as a rip in the process of healing; Blissett's painted scenarios symbolize a competition between man and nature, or they can also be interpreted as a mutually beneficial mode of interaction between species.

"Arboreal" invites us to focus on this state of indecision, revealing a certain undercurrent of discomfort in those paintings. Moving beyond the idyllic vision, Blissett's paintings contain a pervasive restlessness, even without human figures; they function as mirrors turned towards the viewer. In these works, what we notice or fail to notice suggests something about our perception of nature and our relationship with it. Until 29 September