



In Casamadre in Naples, Chiara Dynys presents the exhibition "Presepe"

The metaphorical dissolution of traditional icons, and devotional figures, in a nativity scene of anomalies, transgressing shapes and colors that display imperfection, decay, rebirth, metamorphosis, and becoming, in continuity between past and present and between reality and fiction. Naples and its "remote future."

Naples, CASAMADRE contemporary art - Palazzo Partanna
November 24 > January 5

Naples: a stage for the **blend of sacred and profane**, truth and fiction, the stratifications of history, and the demands of the present that blend without interruption, giving life to *"improbable coexistences."*

It is on **Naples and its tradition**, where imperfection becomes art, where metamorphosis is continuous and imbued with the **spirit of survival and the ability to reinvent**, that Chiara Dynys reflects in her latest creations and in the **exhibition inspired by one of the city's symbols, "Presepe"** which will be inaugurated at the Casamadre Gallery in the city of Naples on November 23, 2023.

Founded about a decade ago by **Eduardo Cicelyn**, in the same spaces that belonged to Lucio Amelio in the 1970s in the historic Palazzo Partanna, **Casamadre** - which has **hosted some of the leading figures in the international contemporary art scene** - now **meets the well-established Mantuan artist**, engaged this year in multiple productions and **exhibitions in Italy and abroad**, with her works present in many public and private museums: from the **Civic Museums** of Venice to the **Kunstsammlung** of Weimar, from the **Panza Collection** of Biumo to the **Civic Art Collections** of Milan, from the **Mart** of Rovereto to **Palazzo Maffei Casa Museo** in Verona.

As always, **the theme of the deformed, the limit, and the transition to another reality, almost metaphysical, is latent through matter and light** in this work on the *"metaphorical dissolution of traditional icons, devotional figures in terracotta,"* with which Dynys seeks to express - to use her own words - *"the strong connection, which in Naples is very strong, between transformation and conservation."*



"Naples - writes **Eduardo Cicelyn**, who curates the exhibition - is an **artistic multi-vision, made up of past and present** and also above and below: catcombs, sheltered walkways sculpted in the tufa, hypogea, but also brand-new subterranean subway routes, punctuated by contemporary works of art. (...) **Naples's uniqueness is in the indissoluble, almost incestuous, connections between the inside and the outside, between dead things and the pulsating present** (...) here nothing rests in peace and everything lives and blends in the flow of metropolitan daily life which is energy, desire for change but also alchemical awareness that nothing is created and nothing is destroyed."

And again: "**Neapolitan tradition is immersed in this sort of remote future** that keeps in motion the history between present and past, displaying it and selling it in shops as feigned antiques, and in stalls that mix the true with the false. **San Gregorio Armena is the epicenter of one of the most well-known of these: the nativity.**"

Chiara Dynys, passionate about Naples, takes up this tradition and reinterprets it in her way "**shining with altered forms and renewed colors**": individual figures recalling characters from the Christmas Eve story (**15 works from the "Presepe" series** 2023 in glazed terracotta) emerge from the material, deformed, endowed with great beauty and yet undone, "like presences suspended in nothingness, in a sequence that outlines the geometric grid of a purely imaginary world." Around them, the white horizon of the gallery, pierced here and there by the remains of a metallic comet: the **22 works from the series "Un'eterna ghirlanda brillante" (An Eternal Brilliant Wreath)** 2022, made of regal.



"**The discomfort of the individual, social difficulties, the problems of minorities are staged** - explains the artist - **without unnecessary paraphrases, but with an individual project of understanding and great admiration for the beauty**, the eternal beauty that this incredible city maintains beyond everything, in a hypothesis always resolving and growing."

Chiara Dynys personally created the works in the Presepe series in a Neapolitan workshop, alongside the most experienced artisans, over months and months of collaborative work.

"**Naples presses and enters the new work of art.** The city that absorbs and chews everything," Cicelyn emphasizes. "Therefore, even this **impossible nativity scene**, perhaps not even so different in inspiration, we would like to think of it **within the adventurous human adventure of the place** that knows how to preserve the oldest beliefs in the strangest and unexpected ways of modernity. **Where even the beauty of bodies and souls is an uncertain hypothesis**, maybe an approximation reached by an excess of grace or deficiency of form, in the image created during the day to be undone during the night."

Thanks to **Cortesi Gallery**

Chiara Dynys is one of the **most prominent contemporary Italian artists**. She has participated in numerous exhibition projects in Italy and abroad. Among the most important institutions that have hosted her work are the **Musée d'Art Moderne** in Saint-Étienne (1992), the **Centre d'Art Contemporain** in Geneva (1996), the **CIAC - Centre International d'Art Contemporain** in Montreal (1997), the **Städtische Galerie** in Stuttgart (1999), the **Museo Cantonale** in Lugano (2001 - 2015), the **Rome Quadriennale** (1986 - 2005), the **Bochum Museum** in Bochum (2003), the **Kunstmuseum** in Bonn (2004), the **Wolfsberg Executive Development Center** in Wolfsberg (2005), the **ZKM- Zentrum für Kunst und Medientechnologie** in Karlsruhe (2005 - 2012), the **Franz Gertsch Museum** in Burgdorf (2007), Spazio-1, **Giancarlo and Danna Olgiati Collection**, LAC, Lugano (2012), **Arkhangelskoye - VII Moscow Biennale**, Moscow (2017); **ICAE Armenia**, Yerevan (2018), the **MASI** in Lugano (2018), and Italian museums such as the **Mart**, Museum of Modern and Contemporary Art in Trento and Rovereto (2005 - 2023), the **Museo del Novecento** in Milan (2012), the **Galleria Nazionale d'Arte Moderna e Contemporanea** in Rome (2013), the **Museo Correr** in Venice (2019), **Villa e Collezione Panza** in Varese (2009 - 2021), **Palazzo Maffei Casa Museo** in Verona (2021), and **MA*GA - Museo Arte Gallarate**. The artist's latest solo exhibition, "**Chiara Dynys. Melancholia**," took place in 2022.

In 2022, Chiara Dynys was featured in important exhibitions and events, including "**Quirinale Contemporaneo**" at **MIMS** - Ministry of Infrastructure and Sustainable Mobility, "**Glasstress 2022 - State of Mind**" at the **Fondazione Berengo Art Space** in Murano (Venice), and "**Il Numinoso**" curated by **Giorgio Verzotti** at **BUILDING**, Milan. The solo exhibition "**Chiara Dynys. L'ombra della luce**" at the **Mart** has just concluded. Currently, "**Enlightening Grimoires**" a **site-specific installation and permanent donation to MUVE** at the **Museo Fortuny** in Venice, "**SANTE SUBITO E FIORI**" at **Archivio Vincenzo Agnetti**, Milan, and "**Gate of Heaven**" at the **Porta di Milano** in Malpensa are open for visits.

Chiara Dynys also participates in the first edition of "Reggia Contemporanea" curated by **Cristina Renata Mazzantini** and **Angelo Crespi**, at the **Villa Reale** in Monza."



Sculptures from the
Chiara Dynys "Presepe", 2023
glazed terracotta

Sculptures for the Chiara
Dynys, Un'eterna ghirlanda brillante,
2022, Ergal

Photo of the Artist by Vincenzo Lucente

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