



**Capri, Certosa di San Giacomo
Quarto del Priore**

**Capri B&B - *Behind and Beyond*
Raffaella Mariniello - Eugenio Tibaldi**

curated by Adriana Rispoli
4 June - 24 July 2016

**Opening
Friday 3 June, at 6 PM**

On **Friday 3 June** at 6 PM opens the exhibition **Capri B&B - *Behind and Beyond*** with works of **Raffaella Mariniello** and **Eugenio Tibaldi** and curated by **Adriana Rispoli**. The exhibition takes place in the beautiful framework of the **Certosa di San Giacomo** on.

Raffaella Mariniello (Naples 1962) and Eugenio Tibaldi (Alba 1977) are artists who don't belong to the same generation, nor did they grow up in the same city; they also both depart from esthetics which are quite different. However their work has the same kind of starting-point and their research shows affinity, such as the fascination for the peripheries, the attention for the microcosmoses and an idea of beauty that overturns every common feeling.

The show in the Certosa is composed of **20 works**, among these **photographs**, **installations** and **collages**. The greater part of it has been realized in a site-specific way. These works show a common reflection on the island of Capri, on its non-common beauties, on the relation between man and nature which elicits the myth that enwraps the island and whose aura legendarily continues to be nurtured by mass tourism which has also invested in this pearl of the Mediterranean.

The artists, each in his/her own *modus operandi*, have worked on various aspects of the territory involving in their artistic processes the local communities. Eugenio Tibaldi's **46 bed places** and Raffaella Mariniello's **Capri Teorema** stand out in the show. The first one is installed in the Giardino del Priore is a real and truly monumental setting with a dual effect; its esthetics and conceptual solemnity lie in the front, which has been painted in a masterly way, as much as it lie in the back where innocent tubes appear from the scaffolding. All this is a distinctive feature in the artist's poetics which unveils the humble origins of the support. **46 bed places** exalts the concept of the exhibition offering the representation of Capri's icon: the Faraglioni. Its myth has been increased by the travellers but at the same time favored by man's work in a kind of maintenance/ support, both mental as practical.

Tibaldi's work is faced with Raffaella Mariniello's photographic installation **Capri Teorema** which is composed of 32 images in different sizes. It is a visual tale that runs through a Capri which is different than the Capri we know now. Mariniello shows her vision of the island that passes through the more secret parts of the island, the ones less frequented by tourism and where as always in Mariniello's work man is

only in transit if we read his traces, for better or for worse. Clearly it is an abandoned Capri, object of a story at moonlight traced on the border of a seasonal landscape. Between surreal landscapes and abandoned travels stand out the incredible still lifes of the so-called spontaneous installations which are captured along the seafront and rural paths, micro surprise visits in a reality that seem to deceive that aspect of the myth, of the place of sweet desire and and many visitors.

The ideological and formal bond of the two artists is summarized in the work **Capri B&B**, a four handed work in which the typical intervention of deduction by means of the white paint of Eugenio Tibaldi takes place on a photo of Raffaella Mariniello. Her photo depicts a subject which has attracted the attention of both artists: the Arco Naturale (natural arch), one of the more important symbols of the island and at this moment in restauration. Far from each controversy, this 'upsetting' work -both familiar and repelling, which subject definitely gets shifted becoming hereby an estranged landscape, a kind of meteor- is the symbol of the union between man and nature, of the commitment which is necessary to maintain this idealizing beauty.

The purpose of the exhibition **Capri B&B** – an acronym of behind & beyond is an obvious word play related to the low cost reception that has started to spread also in an exclusive place as Capri - is to offer to the public a vision that goes beyond the appearances. By means of a non-conventional look the artists unmask in an ironic way the scenic design thanks to which all is presented in such an extra ordinary perfect way. At the sometime it is a vision which highlighting the reality of man's work, which off stage makes it possible.

The exhibition was realised in collaboration with Polo Museale Campano

With patronage of:

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Certosa di San Giacomo

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From 4 June till 24 July 2016

Open: June and July, 2 -7 PM (last entrance at 6.30 PM), from Tuesdays till Sundays, closed on Mondays

Entrance fee € 4,00 (exhibition and Certosa)

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Biography

Eugenio Tibaldi (Alba 1977, lives and works between Naples and Turin)

He is known at an international level for his combined research on art, urbanism and architecture and he is considered as one of the most successful artists of his generation. By means of mixed techniques, he describes the growing and developing process of illegal buildings that injure our eye and heart. He registers social disadvantages that end up becoming silent sceneries along which daily life winds itself -apparently without pleatings- and in which however one finds comfort. Tibaldi observes and doesn't judge.

In 2014 he won the prestigious residency at the American Academy in Rome. His works have been shown in important public and private institutes in Italy and abroad.

His most important solo shows are *Questioni di Appartenenza*, special project at Madre Museum, *Red Verona*, curated by Adele Cappelli, Studio La Città, Verona in 2014; *Archeologia / Contemporanea_02*, at the Museo Archeologico Statale in Ascoli Piceno in 2013; *Bubo*, Umberto di Marino Arte contemporanea, Naples, *Transit 4*, State Museum of Contemporary Art, Salonico in 2011 and Project Room Museo MADRE Naples in 2010 curated by Adriana Rispoli and Eugenio Viola. Among his group shows: La Habana Biennial 2015; 4th Thessaloniki Biennale of Contemporary Art, *Tradition – Reversal*, curated by Katerina Koskina; *Transient Space – The Tourist Syndrome*, Bucharest, curated by Marina Sorbello, Antje Weitzel; International Centre of Contemporary Art, Bucarest; *Tabula Rasa: 111 days on a long table*, a special project of Manifesta7, curated by Denis Isaia, in collaboration with Raqs Media Collective; Ex Alumix, Bolzano, *Laws of Relativity / La legge è relativa per tutti*, curated by Anna Colin and Elena Sorokina; Fondazione Sandretto Re Rebaudengo, Torino. Tibaldi's works are in public and private collections, among them: Madre Museum, Naples, Metropolitana Napoli Nord Est, State Museum Salonico, ANCE Campania, Ernesto Esposito, Claudio Esposito, Collezione Cotroneo, Ovidio Jacorossi, Roma. Next fall he is planning a solo show at Ettore Fico Museum in Turin, city where he is living nowadays.

Raffaella Mariniello (Naples 1962, lives and works in Naples)

She is one of Italy's most well-known photographers. Her artistic research is pointed towards social and cultural themes with some special attention to the transformation of the urban landscape and to the relation between man and his everyday objects. Because of the crisis in the iron and steel business in 1991, the Italsider industries in Bagnoli/ Naples had to close. Raffaella Mariniello started working on the factory and these photographs are up till now the only historical records on the activities of the steel plant. Between 1992 and 1995, the photograph *Bagnoli, una fabbrica* was shown in Naples, Nantes, Calais, Paris and Milan. In 2006 she has started up a project on the historical city centres in Italy in which she draws attention to the transformation of places that fall prey to mass tourism: the photos, in colour and big-sized, want to show the change of the essence of a place, its transfiguration till the moment these places become similar to a theme park deprived of a historical and cultural identity. *Souvenirs d'Italie* is the title of this series and it was on show at the Villa Pignatelli in 2011 for the opening of the Casa della Fotografia for Incontri Internazionali d'arte. In 2014 Mariniello worked a project related to the tragical fire of the Città della Scienza which resulted in the poetical and silent story *Still in Life*.

Mariniello's works are in public and private collections, among them: Madre Museum, Naples, Maxxi, Rome Bibliothèque National de Paris, Maison Européenne de la Photographie, Paris, Centre Régional de la photographie Nord Pas-de-Calais, France, Banca Commerciale di Milano, Fondazione Sandretto Re Rebaudengo, Turin, Fond National d'Art Contemporain, Paris, Metropolitana di Napoli, Museo della Certosa di San Lorenzo, Padula, Collezione Cotroneo.