



LAND IN LAND OUT

GLI UFFIZI | 13TH FEBRUARY — 17TH MARCH 2024



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Updating the centuries-old tradition of exchanges between Italy and Flanders, LAND IN LAND OUT proposes a reflection on the theme of landscape and its interpretation. Sixteen artists accompany us along the rooms of the permanent collection in a journey that aims to subvert the predictable interpretation of 'landscape' as a representation within the limits of the space-frame, choosing a deliberately minimalist format - the 16:9 format of modern smartphones - that is antithetical to the magniloquence that prevails today.

LAND IN LAND OUT pushes us to rethink our attitude and practice of looking and guides us to perceive that subtle, intimate line between inside and outside, between here and elsewhere, between us and the other, between what is exterior and what is interior; which is ultimately that imperceptible but real vibration that is activated between the work of art and its observer.

SIMONE MARTINI

Siena 1284 c. – Avignon 1344

LIPPO MEMMI

Siena, documented 1317-1347

Annunciation

1333

tempera on wood, gold background
inv. 1890 n. 452

ROOM A5

SERENA FINESCHI

Siena 1973

Tempo di grazia (Stella Maris)

2023

baroque pearl, gold 24k on serena stone
courtesy of the artist

Serena Fineschi was born in Siena in 1973; she lives and works between Siena and Brussels. She focuses her research on matter and its origin, through the method of subtraction. Her practice is strongly based on the study of art history, with a constant and acute sensitivity to the physical presence of her body: unlike more traditional performative processes, the body is understood by Fineschi as a bearer of experience and memory and thus returned in her polymateric works. His works have been exhibited in various public and private institutions in Italy and abroad, including: CENTRALE for Contemporary Art, Brussels; MANA Contemporary in Jersey City (NJ, USA), Thalie Foundation in Brussels, Cloud Seven in Brussels; Old Masters Museum, Musées Royaux de beaux-arts de Belgique in Brussels; Palazzo delle Papesse Center for Contemporary Art, Siena; Corderie dell'Arsenale for the Venice Architecture Biennale; "Border Crossing" for the Manifesta12 Biennale in Palermo; Fondazione Palazzo Magnani, Reggio Emilia; La Triennale, Milan.

*The veil of the visible is torn for an instant
and [...] invisible blows a breath that is not of here:
this and the other world open up to each other,
and our life is lifted by an unceasing stream*

Pavel Florenskij

EDITH DEKYNT

Ypres 1960

The Holy Mountain

2023

silk and wood
courtesy of the artist

Edith Dekyndt was born in 1960 in Ypres; she lives and works in Brussels and Berlin. In her work she uses video, sculpture, installation, drawing, and sound to address the timeless issues of light, time, and space; she shows deep interest in physical phenomena and ephemeral events, paying particular attention to materials and their transitory nature. Her works are exhibited in various galleries around the world and particularly in the United Kingdom, Belgium and Germany (among them, London, Carl Freedman Gallery; Brussels, Galerie Greta Meert; Berlin, Konrad Fischer Galerie).

AMBROGIO LORENZETTI

Siena, documented 1319-1348

The alms of St Nicholas; St Nicholas ordained as bishop of Myra; The miracle of the grain ships; St Nicholas resuscitates a young boy

1330-1335 C.

tempera on wood, gold background
inv. 1890 nn. 8348-8349

ROOM A6

MARCO NERI

Forlì, 1968

Finestra oro

2023

acrylic on wood
courtesy of the artist

Marco Neri was born in Forlì in 1968; he lives and works in Torriana (RN). Since the second half of the 1990s, Neri has been tackling the theme of architectural representation and built-up areas in his paintings, as a natural development of the work of the previous decade dedicated to landscape - always painted - first more classical and gradually more synthetic, which led the artist to create the series of windows entitled Windows (1999), a work of painting and at the same time installation that will determine his meeting with Harald Szeemann and lead him to be invited by the same to the Venice Biennale in 2001, where he will exhibit Quadro mondiale (2000), that is, all the flags of the world, within the core of the international exhibition in the Italian Pavilion. Since 2001 he has combined his artistic activity with teaching at the Fine Arts Academies of Ravenna and Foggia.

*Pictorial art is not what it has hitherto been considered to be,
there is more than the simple expression
of nature or the composition of abstract forms
and the combination of colours and trappings*

Kazimir Malevič

TINA GILLEN

Luxembourg 1972

Mirador

2023

acrylic on paper glued on wood
courtesy of the artist

Tina Gillen was born in 1972 in Luxembourg; she lives and works in Brussels. In her acrylic paintings, Gillen reworks through a process of reduction and abstraction, photographs of spaces or environments from different contexts (magazines, internet, postcards..), reducing the subject to the simplest elements. Figurative details alternate with abstract forms in a skillful balance between a rigorous compositional approach and a great mastery of pictorial vocabulary and techniques and a certain “letting go” in execution that generates a deliberate moment of discard. Linear perspective is abolished and reversed, the viewer’s perception is unregulated, resulting in a charged and suspended atmosphere where inner space and outer world are continuously brought into dialogue.

THE TERRACE OF THE MAP ROOM

ROOM A14

LUCA VITONE

Genoa 1964

Carta atopica

1988-2023

photocopy on paper
courtesy of the artist and Galerie Rolando Anselmi, Roma

Luca Vitone was born in 1964 in Genoa. He lives and works in Milan. His work explores the ways in which places are identified through cultural production: art, cartography, music, cuisine, political associations, and ethnic minorities. Vitone bridges the sense of loss characteristic of the postmodern and the ways in which places are identified by feelings of belonging and the intersection of personal and collective memory, reconstructing or inventing paths to reconfigure a very personal geography. His works have been exhibited at MAXXI - Museo Nazionale delle Arti del XXI secolo (Rome), Fondazione Zimei (Montesilvano), Palazzo Ducale (Genoa), PAC - Padiglione d'Arte Contemporanea (Milan); Moscow Museum of Modern Art (Moscow); National Gallery of Modern Art (Rome); Palais de Tokyo (Paris); Bétonsalon (Paris), Neuer Berliner Kunstverein (Berlin), Nomás (Rome), MoMA P. S.1 (New York), Musée & Jardins Van Buuren (Uccle), OK Centrum (Linz). In 2013 he participated in the 55th Venice Biennale.

*This is not what the city is made of,
but of relations between the measures of its space
and the events of its past*

Italo Calvino

LUCIA BRU

Brussels 1970

Movidas

2023

porcelain, platinum
courtesy of the artist and Axel Vervoordt Gallery, Antwerp, Hong Kong

Lucia Bru was born in 1970 in Brussels, where she lives and works. In her installations, through sculpture and drawing, Bru elaborates a formal language based on pure geometric laws, but distorted by the reality of her body. To the geometric structure Bru consciously adds human insecurity, giving a special narrative power to his abstract visual vocabulary and staging a delicate dialogue between the vulnerability of the naked object and the surrounding space in which it tries to find its place. Spatial details-real or abstract-are isolated, accentuated and elaborated into an object. The monumentality they acquire destabilizes the viewer and makes him more aware of his own body in time and space.

LORENZO DI CREDI

Florence 1456/1460 - 1536

Annunciation

1480-1490 c.

oli on wood
inv. 1890 n. 1597

ROOM A29

LUCA PANCRAZZI

Figline Valdarno, Florence, 1961

Paesaggio annunciato, post industriale, illuminato

2023

fumage on glass
courtesy of the artist

Luca Pancrazzi was born in Figline Valdarno (Florence) in 1961. He lives and works between Milan and Tuscany. Since the 1990s Pancrazzi has been the author of research based on the analysis of the artistic medium, its ramifications, the creative possibilities of error and the composite use of techniques and materials. Metropolitan space and landscape, in their continuity with the anthropic gaze that defines them, are the most assiduously treated themes. He expresses himself through painting, drawing, photography, video, environmental installation, sculpture, shared actions with other artists and publishing projects. Among the many public spaces that have presented his work are P.S.1 Contemporary Art Center (1999); Museo Marino Marini (2000); Palazzo delle Papesse (2001); Museo Revoltella (2001); Galerie Lenbachhaus und Kunstbau (2001); GAMES (2001), Museo Cantonale d'Arte di Lugano (2002), Centro per l'Arte Contemporanea Luigi Pecci (2002), Zentrum Fur Kunst und Medientechnologie (2003), PAC (2004), MAN (2004), MART Trento and Rovereto (2005), MAMbo (2006), Macro (2007), Vietnam, National Museum of Fine Arts (2007), Fondazione Pomodoro (2010), Palazzo Te,(2016).

*The soul imagines what it does not see,
what that tree, that hedge, that tower hides from it,
and it wanders in an imaginary space,
and imagines things that it could not imagine
if its sight were extended from everywhere,
because the real would exclude the imaginary*

Giacomo Leopardi

SOPHIE WHETTALL

Brussels 1973

Triptique

2023

paper collage
courtesy of the artist and Michel Rein Gallery, Paris-Brussels

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GIOVANNI BELLINI

Venice, documented 1459-1516

Holy Allegory

1490-1500 C.

oil on wood
inv. 1890 n. 903

ROOM A34

NATHALIE DU PASQUIER

Bordeaux 1957

Untitled

2023

pencil on cardboard
courtesy of the artist

Hans Demeulenaere was born in 1974 in Ostend; he lives and works in Bruges. In his artistic work, through installations, assemblages, and prints, Demeulenaere appropriates existing forms, which he removes from their context and reassembles in order to understand their functioning. Far from being a “creator,” the artist rather calls himself a “translator”: interested in duplication and copying, Demeulenaere investigates what results from recreating, mirroring or repeating existing objects and procedures. His works have been exhibited at Petach Tikva Museum of Art (Tel Aviv); Be-Part (Waregem), SMAK (Chent), De Garage (Mechelen), Fred&Ferry Gallery (Antwerp); Onomatopee (Eindhoven); Beursschouwburg (Brussels); M HKA (Antwerp); P/////AKT (Amsterdam); Mu.ZEE (Ostend); Extra City (Antwerp); museum M (Leuven).

*Man is the measure of all things,
those that are for what they are,
and those that are not for what they are not*

Protagoras

HANS DEMEULENAERE

Ostend 1974

Right Brain Talks To The Left Hand

2023

digital print on wood
courtesy of the artist

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BACCIO DELLA PORTA called FRA BARTOLOMEO

Florence 1473- 1517

Archangel and Madonna

1497 C.

oil on wood
inv. 1890 n. 1477

ROOM A38

ALESSANDRO SCARABELLO

Roma 1979

Esercizietto

2023

oil on paper
courtesy of the artist and The Gallery Apart, Roma

Alessandro Scarabello was born in Rome in 1979; he works between Rome, Florence and Brussels. In recent years, he has evolved his pictorial research from a more explicit figurative syntax and from the use of many and vivid colors, to a more expressive language focused on gestural synthesis, in which even the use of color is carefully balanced between opposing dominant backgrounds, or spread pure and accompanied by acrome shades: a research still in fieri, for an artistic practice made of attempts that transform error into new experiential possibilities. The canvases come alive thanks to a brushstroke that, rapid and essential, defines fragments of human figures combined with abstract forms that convey symbolic and archetypal meanings. He has exhibited extensively in Italy and abroad (Musées royaux des Beaux-Arts de Belgique; PAC and Palazzo Reale in Milan; Museo Ettore Fico in Turin; Fondazione Bevilacqua La Masa in Venice; Palazzo Collicola in Spoleto; Palazzo delle Esposizioni in Rome) and attended international biennial events (Biennale of Mediterranean Countries in Alexandria, Egypt; Biennale of Tunis; Biennale of Young Artists in Monza...).

*La Nature est un temple où de vivants piliers
Laissent parfois sortir de confuses paroles;
L'homme y passe à travers des forêts de symboles
Qui l'observent avec des regards familiars*

Charles Baudelaire

STEF DRIESEN

Hasselt 1966

Untitled

2023

oil on cardboard
courtesy of the artist and Sofie Van de Velde Gallery, Antwerp

Stef Driesen was born in 1966 in Hasselt; he lives and works in Brussels. In his oil-on-canvas paintings, he favors cool tones, where round forms, like nude bodies, alternate with hard lines. Rendered soft and tactile by a layer of paint spread in various accents of gray on the surface, the paintings turn on patterns, vague and anonymous bodies in a swirl of hues and tones, conceived by Driesen as studies of the passage of time and light. He has exhibited at the Cultuurcentrum in Mechelen, MuZee in Ostend and the Dhondt Driesen Museum; his works are in the collections of the Saatchi Gallery and the Zabłudowicz Collection in London, London, MuZee in Ostend; the Dayton Art Institute, USA and the Maeght Foundation in France, among others.

PAOLO CALIARI called IL VERONESE

Verona 1528 c. – Venice 1588

Annunciation

1550 c.

oil on canvas
inv. 1890 n. 889

ROOM D6

LAURA VIALE

Torino 1967

1:1

2023

graphite on waxed paper on plexiglass
courtesy of the artist

Laura Viale was born in 1967 in Turin; she lives and works in Brussels. Through different media, including photography, drawing, installation, video and digital techniques, Viale investigates the perceptual threshold suspended between sensory experience and abstraction, between nature and artifice, reality and fiction. Research “en plein air” and the physical relationship with the environment in which he works are important components of his creative process. Through nature - in urbanized contexts as much as in wild places - she explores spaces of possible intersection between the outer and inner worlds. Viale has been a resident artist at the Djerassi Foundation in California, the Atlantic Center for the Arts in Florida and Fondation La Napoule in France. Venues where her work has been exhibited include the Istituto Italiano di Cultura and the Académie royale des Beaux-Arts in Brussels; the Heinrich Gebert Kulturstiftung Appenzell; the Milan Triennale; PAV - Centro Sperimentale d’Arte Contemporanea; the XIV Quadriennale di Roma - Anteprima Torino; the Museo di Scienze Naturali and the International Cinemambiente Festival in Turin; the Villa Croce Museum of Contemporary Art in Genoa; the Marino Marini Museum in Florence; the Galleria Civica d’Arte Contemporanea and MART in Trento.

Unpredictable flights and very fast ascents
Imperceptible trajectories
Codes of existential geometry

Franco Battiato-Giusto Pio

PIETER VERMEERSCH

Kortrijk 1973

Untitled

2023

oil on lambda print on plexiglass
courtesy of the artist and P420 Gallery, Bologna

Pieter Vermeersch was born in 1973 in Kortrijk (BE). He lives and works in Brussels and Turin. Starting with specially made photographs without spatiotemporal references, Vermeersch translates them into pictorial works emphasizing the hyperrealism and abstraction of the source image. The result of this meticulous, almost mathematical artistic process are smooth, seamless surfaces that conceal, as if produced by a printer or other machine, all traces of the manual labor required to make them: “paintings,” in the artist’s definition, “not tied to the moment, but conveying the entire dimension of time.”

JACOPO ROBUSTI detto TINTORETTO

Venice 1518 – 1594

Ritratto d'ammiraglio veneziano

1570 c.

oil on canvas
inv. 1890 n. 921

ROOM D5

SERSE ROMA

San Polo di Piave, Treviso, 1952

Si leva il vento

2023

graphite on paper
courtesy of the artist

Serse Roma was born in San Polo di Piave in 1952; he lives and works in Trieste. He works exclusively on graphite drawing. Drawing is not for the artist a mere propaedeutic means to the finished work in the form of a painting, nor a precarious and fragile tool for visual notes. In Xerxes it is the work in its absolute completeness that is due to the drawing alone, to the 'no more than this' that the drawing represents, and the artist subjects this medium to a dizzying analysis that probes its full potential. Among his solo shows, he has exhibited in Rome, 2020; Shanghai and Changsha, 2017; Museo Nacional De Bellas Artes, Havana, 2017; Musée d'Art Moderne et Contemporain de Saint Étienne, 2014); Museo d'Arte Moderna e Contemporanea, Rimini, 2012; Ex Pescheria, Trieste, 2010.

*I leave a murky white wake; pale waters,
even paler cheeks, wherever I sail.
The jealous waves swell
at the sides to submerge my trace;
let them do so, but first I pass*

Hermann Melville

HANS OP DE BEECK

Turnhout 1969

Portrait of a Horseman

2023

graphite on paper
courtesy of the artist

Hans Op de Beeck was born in 1969 in Turnhout, Belgium; he lives and works in Brussels. In installations, sculptures, films, drawings, paintings, photographs and texts, he aims to provoke reflections on our complex society and universal questions about the meaning of our existence and mortality. In his works, human beings are rendered with tragicomic depth and in environments that generate a feeling of suspension and wonder. Op de Beeck has created numerous monumental “sensory” installations, in which he has evoked what he describes as “visual fictions”: deserted tactile spaces, like an empty set in which the viewer can walk or sit, sculpted paradises to encourage introspection. Op de Beeck has exhibited his work in numerous solo and group exhibitions around the world.