

Press release

Wild Window

by Andrea Ferrari

curated by Walter Guadagnini

Galleria Parmeggiani, Reggio Emilia

2 May - 15 June 2014

Inauguration: 2 - 3 - 4 May

On 2 May at 6:30 pm, Galleria Parmeggiani in the northern Italian city of Reggio Emilia will play host to **Wild Window**, **Andrea Ferrari's first Italian exhibition curated by Walter Guadagnini**.

This is the Italian première for this work after the international preview at Paris Photo 2013, where the London-based gallery Michael Hoppen Contemporary, which represents the artist, displayed a selection of images from Wild Window.

The exhibition forms part of Fotografia Europea, now into its ninth year, that will be held in Reggio Emilia from **2 May to 15 June 2014**. Fotografia Europea 2014 is backed by the local city administration, yet it is a key event in the world of national and international photography. The underlying theme this year is **Seeing. An infinite gaze**, drawing on the lessons of Luigi Ghirri and including a schedule rich in exhibitions, installations, events and meetings.

Wild Window has 80 variously-sized images and an installation displaying the materials that inspired the research. The exhibition itself even has a dynamic relationship with Galleria Parmeggiani, a rare example of a late 19th-century European museum house. The photos that make up Wild Window visually interact with the paintings in the gallery, creating a new sense of balance with the overall feeling of the permanent collection.



Wild Window # 9
2007
30 X 45 cm
Courtesy Michael Hoppen Contemporary



Wild Window # 9
2007
30 X 45 cm
Courtesy Michael Hoppen Contemporary

Some of the photos were taken at Reggio Emilia's Galleria Lazzaro Spallanzani and the images in Wild Window convey the idea of harmony, the complexity of nature and its secret language.

The project is essentially built on **the concept of the gaze as a universal trait shared by humans and animals**. By playing with the fluidity of the gaze, Wild Window throws the relationship between the viewer and the object being viewed in the realm of instability and ambiguity. We cease to feel like observers, filled with certainty, and become the observed amid this multitude of eyes. The roles have been overturned.

The subjects might have come from the display cases of a natural history museum, but they are archetypal images that represent an idea more than a portrait. Wild Window could metaphorically be compared to a dialogue that crystallises the image in a timeless dimension, a moment of beauty, harmony and fragility.

Colour is the perceptive focus of the work, engendering disorientation and a sense of suspension. The choice of flesh pink was not a mere formal and aesthetic decision, but a deliberate psychological reference to human skin. Thus, colour becomes the enigmatic link to perception in the visual subconscious. As trivial as it might seem, it was this insight into the importance of this skin colour that makes these images so alive and rich in implications.

The theme of a secret language is mirrored in the installation for the Wild Window images. There is no orderly, linear development reminiscent of a catalogue "*where the creatures are displayed one next to the other*", as one might find in a scientific encyclopaedia. Instead, the presentation could best be described as a scattered grid, the ideal means for narrating nature's complexity, "*its obscure analogies*" and the fascination aroused in the viewer.

In his critical commentary on the work, Walter Guadagnini noted the following: (...) "Ferrari once again deliberately reverts to ambiguity and evokes what is not present in the image to recall the experience of vision and its consequences for knowledge and interpreting the world. He does so to such an extent that, from an initial series of animals where the gaze is central, he delves into other animal forms - fossils, insects - where the gaze is completely absent (or at least not perceivable). This throws the cycle into a new dimension, that of cosmogony, of being able to re-create a world from its images and figures."

The exhibition includes a limited edition (50 copies) **art book** with an essay by Ermanno Cavazzoni (from "A Guide to Fantastic Animals") and a review by Laura Gasparini.



Bio

Andrea Ferrari (1970) was born in Milan, where he graduated in philosophy and attended the famous Brera Academy. He is a self-taught photographer and contemporary artist. He explores photography predominantly as a reflective practice of a system of signs, looking at the relationship between writing, image and object, and uncovering the connections between science and photography. Naturally favouring minimalism – or at least the tendency to remove rather than add – in his form of expression language is a track that merges perfectly into the observation of nature.

In November 2013, ***The pictures included in this envelope*** was published by Kerher Verlag, with reviews by Quentin Bajac and Laura Gasparini.

Previously shortlisted in 2013 for the **European Publisher Award** and later for the **Kassel Dummy Award**, the book is now being published by **Kerher Verlag**.

The work is a visual investigation of a series of objects, photographs and memorabilia found in the house of an unknown Milanese chemist. The collection and the biographical notes of Giulia C., the enigmatic figure at the origin of this work, allow Andrea Ferrari to ponder the topic of a visual alphabet.

In his essay, Quentin Bajac, Chief Curator of Photography at MoMa NY, wrote: "(...) Andrea Ferrari surely believes, like Luigi Ghirri (whose work he knows and likes), that reality needs to be read like hieroglyphics and that photographic language can also help in deciphering these symbols. Photography to him is a conscious, reflective practice of a system of signs and, as with Ghirri, is linked to semiology, the analysis of signs."



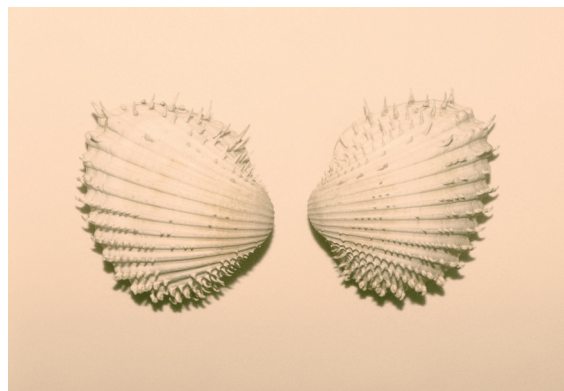
Wild Window # 12
2007
30 X 45 cm
Courtesy Michael Hoppen Contemporary



Wild Window # 4
2007
30 X 45 cm
Courtesy Michael Hoppen Contemporary



Wild Window # 38
2013
30 X 45 cm
Courtesy Michael Hoppen Contemporary



Wild Window # 32
2013
30 X 45 cm
Courtesy Michael Hoppen Contemporary

Events

Preview Fotografia Europea 2014 Andrea Ferrari

A conversation with Laura Gasparini and Silvia Chicchi

Galleria dei Marmi, Musei Civici, Reggio Emilia

Friday 28 April, 7 pm

Guided tour with the author and the curator

Galleria Parmeggiani, Reggio Emilia

Saturday 3 May, 4 pm

Book Signing

Chiostrì di San Pietro, HOST Books / Micamera

Saturday 3 May, 6 pm

Opening hours

Galleria Parmeggiani, Corso Cairoli 2, Reggio Emilia

Inaugural days

Friday 2 May, 9 am - 12 noon

Saturday 3 May and Sunday 4 May, 10 am - midnight

From 6 May to 15 June

Tuesday to Friday, 9 am - 12 noon

Saturday, 10 am - 11 pm

Sunday and holidays, 10 am - 9 pm



Wild Window # 1

2007

30 X 45 cm

Courtesy Michael Hoppen Contemporary



Wild Window # 36

2013

30 X 45 cm

Courtesy Michael Hoppen Contemporary

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