

## La Repubblica

The exhibition and site-specific installation Frequency In Porto Ercole, Frequency at Forte Stella and the Orto Botanico Corsini Garden

Sunday, 30 June 2024

ROBINSON

ART - 33

Orto Botanico Corsini Garden on the Argentario coast in Porto Ercole, IT

Advancing between the serpentine, more and more extensive passages of azurin sea are framed by the interweaving of rare plants. Trees brought here by Vincenzo Ricasoli, A general with a passion for botany and with an illustrious brother: Bettino, who was Prime Minister after Cavour. In 1868 the ufticia started a collection that counts 1500 species, mostly exotic. After the devastation of war, the park was abandoned and resumed only in 1989. Sofia Capellini, the director, has been able to make it a center open to schools. to young artists in the area. Today the Garden, by the will of the president Alessandro Corsini, has made a further qualitative leap and hosts Frequency, a monogram of New Yorker artist Joseph La Piana. For a virtuous collaboration between public and private, the exhibition is distributed between Orto Botanico Corsini and Forte Stella.

If there is a thread of wind, at the fort it becomes a full breath of sea. Before they are even visible then the structures of La Piana become sen EN PLEIN AIR.

Joseph La Piana returns home, The New York artist makes a stop in Italy, the land of his family, bringing his sculptures to the Argentario coast.

By Antonio Rocca

They catch the breeze and I cover it with a sound. The sculptures are triangles carved against the Mediterranean; they are black poles that pull yellow tarps. It's not the yellow of the wheat, but what children hold when they want to say: the Sun. Dispose of these at the base of the bastion, these machines look like catapults for a war made for fun and yet the comparison with the elements of the Silver Coast is authentic.

Come back to mind Georges Braque, who brought the canvases into the fields to verify that they had the strength of natural things, and here it's all a matter of strength and nature. L'arte emulates the process and not the product.

What matters is that the sculpture is alive and at Forte Stella you can hear it communicate in its own language, the sheets of industrial rubber vibrate like vocal cords or like flags slammed at

the border. Inside the structure, the steel poles look like a restless family, agitated by a centrifugal thrust, yet seen from the outside they constitute a block that echoes the fort. Joseph comes from a Sicilian family and tells of his return to Italy in a language that assembles memory and rancidity at the same time. In the Queens, ancient words have been intact, embedded in a syntactic structure with formed on the rapid pragmaticism of English. It is a code that lives on IL Forte Porto Ercole, a view of Forte Stella with a work by Joseph La Piana part of the Frequency project

+ The artist

Joseph La Piana was born in Brooklyn in 1966 to Italian parents who emigrated In the United States

Conflicts, for an internal contrast the very tool of dialogue comes alive and exalts the encounter between artifice and primordial.

Words go with the wind, and one would like to reason about trips at sea, Odisco, Bolo, the god who animates things or the spirit insuflia-to to give life. Of this exhibition it should not be said that it is held in a wonderful frame, if anything it is the work that frames the numinoso and reminds us of when we perceived the divine character of the sea and the sky.

In perimetering an absence, the sculpture erects a transient temple and innervates an energy field.

Frequency continues inside the fort with the paintings, in substantial continuity with the sculpture. By chance the name of the place suggests a link with Frank Stella, but perhaps the association is an instinctive tribute to the first abstract native, to the painter who left us in May. However, it is true that the two Italian Americans do not share a similar desire to build with elementary modules. La Piana renounces the decorum to give space to the originating power, from which emerge will generate the entire color range, the nuances and the imaginable elegance. If the installations are in yellow, the paintings swell to the primary colors of Piet Mondrian. The ethics of La Piana is demonstrated with geometric nitore from this spinozism not pronun-

IN PORTO ERCOLE , between the Orto Botanico Corsini Garden and Forte Stella where there are also paintings derives the bond with the olande-se. Mondrian landed in New York elderly, while Joseph grew up in the Big Apple and breathed the monumental orthogonality.

What is nature when your first mountains are the skyscrapers seen by Brooklyn? Whatever it is, Joseph brought it back in contrast to the land of the ances. Said in this way it seems something reasoned, but here of the intention remains only the tension.

Tension is the name of sculptures pulled between abstraction and immersion, between masculine and feminine. The roarse sound of latex is a constant, mentally pertured boundary

between the future and the past. An agonic encounter between nature and culture, which continues in the Garden with site-specific works. The yellow crosses the green and generates new tensions and a colossal slingshot. Elsewhere the latex becomes a bandage that embraces a palm tree, wounded to death by machine gun shots, or takes the form of lianas thrown by five pine trees to catch a companion in the fall. Finally, Neon Agathis illuminates a high keg to become invisible. La Piana the descendance is all Italian: in the activation of tables and trunks, La Piana has made itself heir to Giovanni Anselmo and Giuseppe Penone. Curated by Georgina Pounds and Sebastian Sarmiento,

Frequency will be visible until August 8.