Autopsia
with artworks by Mario García Torres, Nilbar Güres, Antone Liu, Paul Maheke, Valerio Nicolai, Lina Pallotta, Paul Mpagi Sepuya and Luca Staccioli

Opening reception: Saturday 17 October 2026, from 11.00 am to 7.00 pm
Until 5 December 2026

Exhibition venue: Casa Di Marino - Via Monte di Dio, 9, 80132 - Naples
Opening hours: Monday – Saturday 11.00 am - 1.00 pm / 3.00 pm – 7.00 pm

Galleria Umberto Di Marino is pleased to present Autopsia, a group exhibition bringing together works by Mario García Torres, Nilbar Güres, Antone Liu, Paul Maheke, Valerio Nicolai, Lina Pallotta, Paul Mpagi Sepuya and Luca Staccioli.

Autopsia means to see with one's own eyes, but the word carries another meaning as well. In philology, it refers to the direct examination of a manuscript, without relying on copies or reproductions. These two meanings coexist, suggesting a form of attention directed at once towards things in their immediacy and towards everything a single act of looking cannot contain.

The works in the exhibition inhabit this space, where images, bodies, objects and memories emerge in fragments, through details, overlaps and unexpected juxtapositions. A gesture can become an image, a photograph can hold a story larger than the one it appears to tell, and an object can take on a different nature when removed from its original context. Meaning begins to take shape in these shifts, through a network of connections rather than definitive answers.

One book seems to gather this same condition into physical form. Anne Carson's Nox unfolds accordion-style from inside a box, bringing together photographs, letters, fragments of text, definitions drawn from a Latin dictionary and drawings. The book grows out of a twofold attempt to recover a lost original. On one side is Carson's translation of Catullus's poem 101, the elegy for his brother who died far from Rome, which she works through word by word without ever arriving at a definitive version. On the other is her research into her own brother Michael, of whose last years she knows almost nothing, pieced together from objects, phone calls and faded photographs. The two paths resemble each other precisely in their failure. The Latin verse resists translation just as Michael's life resists biography, and what Carson produces is never the original but only its approximation, the cast of something that will not return. The book cannot be read all at once, and what remains within its folds belongs to it as much as what is shown.

The works that follow return to this question in the terms of the photographic image, asking how much it can preserve without disclosing it in full. Paul Mpagi Sepuya makes the photographic apparatus visible through mirrors, edges, bodies and surfaces that would normally remain outside the frame. In his work, fragments photographed at different moments are arranged on a mirror and rephotographed, so that traces of their earlier configurations remain visible within the new image. Lina Pallotta, by contrast, builds memory through a sequence of isolated moments. In Tongue on Flames, developed from the slam scene at New York's Nuyorican Poets Café, faces, gestures and bodies convey the experience of a community without attempting to contain it within a single image. Photography becomes a form of temporal montage, allowing a collective history to emerge through individual episodes.

The private can likewise become the starting point for a broader history. In Yaya Joseph (Limoges circa 1983), Paul Maheke works from a photograph of his godfather and uncle, a figure deeply connected to his

family history, translating it into a painted image in acrylic on a reflective plexiglass surface. The original photograph was taken in the first apartment Yaya Joseph occupied after arriving in France from Congo, via China, in the 1980s as an asylum seeker; he was also the one who helped Maheke's father immigrate to France. His presence in the series is thus connected to a reflection on how we continue to keep the dead in our lives, but also on who is remembered and celebrated by History, and who remains excluded from it. The reflective surface brings whatever stands before the work into the image itself, connecting the memory of a specific presence with the present and with the viewer's gaze. The past is not reconstructed as a continuous narrative, but through a trace that leaves room for other connections to emerge.

A similar process of transformation runs through Nilbar Güres's practice, in which fabrics, embroidery, domestic objects, bodies, natural elements and cultural references are removed from their original contexts and recombined into hybrid configurations. Elements associated with tradition and the private sphere meet forms of contemporary culture, producing images in which identity and belonging remain fluid and contradictory. Antone Liu, meanwhile, works at the point where recognition begins to break down. Familiar objects and forms are reconstructed through materials and processes that unsettle their usual appearance and function, moving between soft and rigid, light and weight, transplant and harvest. Drawing on traditional techniques such as Gongbi painting and cross-stitching, as well as fashion, sculpture and Western framing, Liu brings everyday references into sculptural forms that are carefully constructed yet marked by a sense of hollowness. These precise voids create spaces for ghosts to inhabit, making visible what remains beyond the surface of things. In this sense, Liu's work resonates with the idea of an autopsy, a close examination that seeks to reveal what is concealed within, without ever fully dispelling the mystery of what we encounter. Transformation does not erase an image's origins, it leaves them open to question.

The relationship between the individual and the collective emerges in Mario García Torres's golden ants, arranged on the wall as a constellation of autonomous elements. The collective form is not predetermined, but emerges through the relationship between the individual figures, creating a tension between order and unpredictability. A reverse dynamic can be found in Valerio Nicolai's work, where a bunion interrupts a sunset over the sea. A small, everyday detail of the body enters a space traditionally associated with the sublime, altering its scale while allowing the landscape to continue, at least imaginatively, beyond what is shown.

In Missing Objects (atlas of endless gestures), Luca Staccioli reproduces, through drawing, advertising images used to communicate discounts and special offers, staging gestures of use and purchase. He sabotages them by removing the products that appear to be at their centre, leaving only the hands and bodies engaged in the promotional action. Stripped of their function, these poses become suspended actions: the visual grammar built around desire is transformed into a repertoire of autonomous gestures, showing how even what seems secondary can become the point from which an image shifts its meaning.

Across these seemingly different works, the fragment operates as a critical device, disrupting the authority of a single narrative and opening multiple points of entry. The works do not seek a reassuring synthesis; they create a space in which marginal, personal or residual elements can become active in the production of meaning. The smallest detail can acquire a collective dimension, a trace can reactivate a memory, and a fragment can suggest a whole without ever reconstructing it.

Autopsia thus becomes a space in which looking means forming hypotheses, accepting discontinuity and keeping open the relationship between what is present and what remains outside the frame. It is neither a diagnosis of the present nor a celebration of incompleteness; it is an exercise in attentiveness to the forms through which the contemporary reveals itself and becomes legible.

Mario García Torres
(Monclova, Mexico, 1975) lives and works between Mexico City and Los Angeles. Working across film, photography, video, sound, text, sculpture and painting, his practice explores the ways in which recent art history is constructed, remembered and transmitted. His research often focuses on overlooked episodes, figures and narratives, particularly within the history of Conceptual Art, which he revisits through archival research, appropriation, reenactment and storytelling. García Torres has presented solo exhibitions at institutions including the Stedelijk Museum, Amsterdam; Kunsthalle Zürich; Museo Nacional Centro de Arte Reina Sofía, Madrid; Museo MADRE, Naples; Hammer Museum, Los Angeles; Walker Art Center, Minneapolis; WIELS, Brussels; Museo Jumex, Mexico City; MARCO, Monterrey; and Fridericianum, Kassel. He has also presented solo exhibitions at Galleria Massimo Minini, Brescia; Jan Mot, Brussels; Galería Luisa Strina, São Paulo; Taka Ishii Gallery, Tokyo; and Galleria Franco Noero, Turin. He has participated in major international exhibitions including documenta 13, the Venice Biennale, the São Paulo Biennial, Manifesta, the Berlin Biennale, the Sharjah Biennial and Desert X. His work is held in the collections of MoMA, New York; the Solomon R. Guggenheim Museum, New York; Tate Modern, London; Centre Pompidou, Paris; Museo Reina Sofía, Madrid; and Walker Art Center, Minneapolis, among others.

Nilbar Güres
(Istanbul, 1977) lives and works between Naples, Vienna and Istanbul. Working across photography, video, film, painting, performance, sculpture, installation and textile-based collage, her practice addresses gender, cultural identity, social inequalities and forms of marginalisation through a combination of critical research, humour and poetic imagery. Güres has exhibited at institutions including the Belvedere Museum and mumok in Vienna, the Van Abbemuseum, MAXXI, Palais de Tokyo and Lentos Kunstmuseum, and has participated in the Berlin, Sydney, São Paulo and Yokohama Biennials. She has also presented solo exhibitions at Galerist and Rampa in Istanbul, Galerie Martin Janda in Vienna and Galerie Tanja Wagner in Berlin. In 2026, her work was also presented by Sevil Dolmacı Gallery in Istanbul. In 2025, she presented her first institutional solo exhibition in Türkiye at ARTER, Istanbul. In 2026, she represents Türkiye at the 61st International Art Exhibition of La Biennale di Venezia. Her work is also held in the collection of the Belvedere Museum, Vienna.

Antone Liu
(Anshan, China, 1999) lives and works between Frankfurt am Main and Wuxi. He studied fashion design in Beijing and has been studying at the Hochschule für Bildende Künste–Städelschule in Frankfurt in the class of Willem de Rooij since 2022. His practice investigates transcultural narratives and the histories of design and manufacturing, using handcrafted textile and sculptural forms to examine shifts in perception and the instability of established worldviews. His work has been presented at institutions and exhibition platforms including the Hangzhou Museum, HIAP in Helsinki, and the Busan Biennale. In 2025, he received the Städelschule Rundgang Award from the Hiltner-Wolf-Stiftung. He was shortlisted for the 2027 ars viva prize. In 2026, LINSEED presented his work in the Discoveries section of Art Basel Hong Kong.

Paul Maheke
(Brive-la-Gaillarde, France, 1985) lives and works in Montpellier. Working across performance, installation, sculpture, video, sound and painting, his practice explores the ways in which marginalised bodies, narratives and histories are made visible or, conversely, rendered invisible. His work has been presented at institutions including Tate Modern and Tate Britain, Centre Pompidou, Palais de Tokyo, the Renaissance Society in Chicago, Performa in New York, Chisenhale Gallery and South London Gallery. He has also presented solo exhibitions at Galerie Sultana in Paris and Goodman Gallery in Johannesburg and London. He has participated in the Venice Biennale and the Baltic Triennial, among other major international exhibitions. Maheke was a Fellow at Villa Medici in Rome in 2025–2026 and is an artist-in-residence at Amant in New York in autumn 2026. His work is held in the collections of Tate, the Arts Council Collection and the Centre national des arts plastiques (CNAP).

Valerio Nicolai
(Gorizia, Italy, 1988) lives and works in Milan. Trained at the Accademia di Belle Arti di Venezia, Nicolai works primarily through painting and sculpture, transforming familiar objects, images and situations into ambiguous and often humorous compositions. His work examines the boundaries of painting and its relationship with the everyday, frequently bringing ordinary objects and fragments of reality into dialogue with the conventions of art history and pictorial tradition. He has presented solo exhibitions at Emanuela Campoli and Campoli Presti in Paris, Clima in Milan and Madragoa in Lisbon. Recent exhibitions include Ex Sorella at Emanuela Campoli, Paris (2026), Tragicomica at MAXXI, Rome (2026), Facile ironia at MAMbo, Bologna (2025), and Gli anni at MADRE, Naples (2024–25). In 2023, he received the Osvaldo Licini Prize, and in 2020–21 he was awarded a Pollock-Krasner Foundation Grant. His work is held in the collection of MAXXI, Rome.

Lina Pallotta
(San Salvatore Telesino, Italy, 1955) is a photographer based in Rome. After moving to New York in the late 1980s, she studied photojournalism and documentary photography at the International Center of Photography, and subsequently worked for the agencies Impact Visuals and Grazia Neri. Her long-term photographic practice focuses on people and communities often overlooked by society and the media, including trans experiences, working women, poets and artists from the underground scene. Her work has been exhibited in Europe and the United States, including at the Queens Museum of Art in New York. In 2024, she presented her work at Baleno International in Rome, and in 2025 she had a solo exhibition at Frantoio Art in Capalbio. In 2023, the Centro Pecci in Prato presented her first solo exhibition at a public institution in Italy and acquired the series Porpora through the Ministry of Culture's Strategia Fotografia programme. In the same year, Porpora received the Books & Others Prize from Fondazione ICA Milano. In 2024, Pallotta received the Paul Thorel Award, followed by a residency that culminated in her participation in an exhibition at Gallerie d'Italia in Naples.

Paul Mpagi Sepuya
(San Bernardino, California, 1982) lives and works in Los Angeles. Working primarily with photography, Sepuya examines the relationships between the artist, the camera, the body and the studio, exploring intimacy, desire, race, gender and queer histories through fragmented and layered images. His work has been presented at institutions including the Museum of Modern Art, New York; the Solomon R. Guggenheim Museum; and the Whitney Museum of American Art, and was included in the 2019 Whitney Biennial. He has also presented solo exhibitions at Bortolami in New York, Vielmetter Los Angeles and Galerie Peter Kilchmann in Zurich and Paris. His work is held in the collections of MoMA, the Guggenheim Museum and the Whitney Museum, among numerous other institutions. In 2024, Aperture published Dark Room A–Z, the artist's most comprehensive monograph to date, focusing on the Dark Room series and nearly two decades of his practice.

Luca Staccioli
(Imperia, Italy, 1988) lives and works in Milan. A visual artist and researcher, Staccioli develops a multidisciplinary, process-based practice encompassing sculpture, photography, video, sound, embroidery, drawing and collage. His works transform familiar objects, consumer products and everyday images, examining their active role in the codification of desires, the definition of behaviours and the production of forms of domestication of bodies and subjectivities. His work has been presented at institutions and art platforms including Triennale Milano, UNAROMA OFF at MACRO in Rome, Goldsmiths, University of London, Museo della Permanente in Milan, Fondazione Pini in Milan, PAV Torino, ArtNoble Gallery in Milan, Artissima and miart. He has received the Exibart Prize, the Fabbri Prize for Contemporary Art, the Fondazione Pini Scholarship and second prize at the Talent Video Awards. He was also a finalist for the Premio Cairo.