



Urfaust
Emanuel Rossetti e Yorgos Prinos
Curatore: Francesco Tenaglia
8 maggio—13 giugno

Tarsia project space, founded by Antonio Dalla Corte in 2018, is pleased to present *Urfaust*, curated by Francesco Tenaglia, which puts works by Emanuel Rossetti and Yorgos Prinos in dialogue with the exhibition space: a historic plant shop in the Avvocata district, Rione Montesanto, Naples.

The first room, emptied of the abundant vegetation that normally populates it, houses eight photographs by the Swiss artist Emanuel Rossetti. The images portray public or semipublic spaces built and furnished to resemble private homes. The halls and corridors are “sets” made up to communicate an impression of familiarity and conviviality to potential patrons, users, or buyers whom we cannot see, as they are external to the shots. The images belong to a series that the author has developed in recent years recording moments from his long walks—in this case, in New York. His use of a wide-angle lens deprives the work of a signature style or recognizable authorship; what we see in the composition is completely delegated to the mechanics of the camera. Rossetti avoids photographing easily recognizable or iconic views. In this case, his exploration of the theme of interiors echoes the space that hosts the work: a commercial scenario stripped of goods to become, momentarily, a purely artistic space.

The raised second room is full of shrubs—products that shop customers can freely purchase for the duration of the exhibition, but also temporary and perishable scenography for three works by the Greek artist Yorgos Prinos: the mural phrase “Until the lion tells the story, the hunter will always be the hero”; a photograph of a dog turned blue due to its proximity to a chemical factory in India (the peculiar coloring of the animal led to the image’s online circulation as a meme); and a photograph of a diorama at the American Museum of Natural History in New York—an idyllic, stylized, absolutely artificial landscape. Prinos’s work often focuses on the status of images and on social and political hierarchies. In this triptych he attends to how nature is conceived, enjoyed, and represented by criteria inextricable from the human point of view.

Rossetti and Prinos stage a story about authorial autonomy and authenticity; the relationship between representation, simulation, and personal projection; and considerations of power, work, and entertainment.

An unfinished tale, it will continuously change shape depending on the sales and new displays of plants, which the shop employees have been asked to arrange as they wish.

Emanuel Rossetti lives and works in Basel, Switzerland. Some of his solo exhibition include *Actualities*, Jan Kaps, Cologne (2021), *Staged Stairs*, Pina, Vienna (2019), *Developments*, Sundogs, Paris (2018), *Double Slit Vomitory*, *Svetlana*, New York (2017), *Delay Dust*, Kunsthalle Bern. He has participated in group shows including *Gerry Bibby / Marte Eknæs / Emanuel Rossetti*, Efremidis, Berlin (2020), *Spiegelgasse* (Mirror Alley), Hauser & Wirth, London, and *Readymades Belong to Everyone*, Swiss Institute, New York, both 2018.

A selection of Yorgos Prinos exhibitions include: Athen's Concersavory, Slought (Philadelphia), Bozar (Brussels), Benaki Museum (Athens), *Art-O-Rama* (Marseille), Thessaloniki Biennale of Contemporary Art, Hot Wheels (Atene), Beijing Art Centre, Antikenmuseum Basel and Thessaloniki Museum of Photography. Prinos has served as educator, visiting critic and lecturer at Yale University.

Francesco Tenaglia is a critic and a curator. Artistic Director of Sgomento Zurigo exhibition space in Zürich, he is professor of Art Theory and Criticism at Nuova Accademia d'Arte (NABA) in Milan. He has recently curated *Nothing but Time* (2021) at Goswell Road, Parigi; *Cosmopolitan Haze* (2020) at Bungalow-Chertlütde, Berlino; *Il Ghirigoro* (2019), at Pio Pico, Los Angeles. He writes for *Il Foglio Arte*, *Art Agenda*, *Art Review*, *Art in America*, *Flash Art*.