



# GHOSTING

LIDIA BIANCHI, CLAUDIA GORI, LEONARDO MORETTI, ANNA ROSE, FEDERICA RUGNONE  
CURATED BY SILVIA BELLOTTI AND ERICA ROMANO

**September 17 - October 10**

LdM Gallery, via dei Pucci, 4 - Florence

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To disappear, to dissolve, to flee, to eclipse. The art of making someone lose one's tracks is called ghosting, an act that anguishes the interlocutor with whom until the day before we were in contact, physical or virtual, and maybe even intimate with. Whether it is done or suffered, ghosting seems to be a highly widespread practice, especially on the web. It is defined as a psychological violence of which the screen/device represents an emblematic and ambiguous element at the same time.

In this sense, the device appears as an extension of the person, with all his or her emotional, bodily and concrete baggage. An ideal appearance or image at times, an impalpable and elusive reality at other, it easily turns into a valid pretext to justify escape, disappearance without trace, abandonment.

Ghosting is a phenomenon that has always existed but that today has found better tools, sometimes becoming a mirror of the social and psychological discomfort of a contemporaneity that avoids contact and direct face to face confrontation.

While in one hand new technologies are responsible for the progressive isolation of the individual, on the other hand, the experimentation of new contexts in which to weave social textures allows to overcome cultural and political barriers, to overcome taboos related to body and, in particular, it allows people to create a new space for free time, where to wander with the mind and give life to possible scenarios, breaking away from a reality that becomes always more arid and alienating, by unleashing imaginative capacity.

At the gates of the cyborg era, where body and technology are intimately fused, the limits of a space that is no longer based on distance are redrawn; it does not presuppose a collective presence of individuals in the same place, but it rather appears as a topological space that constantly creates new connective tissues. The screen thus becomes a window on a universe that is anything but machinic, in which feelings, emotions and affections take shape, in which to fantasize about possible scenarios, to weave new relationships or to carry on relationships at a distance within what it has long been identified as a "global village"; (McLuhan, 1964).

No wonder then that the loss of a bond generates an absence in the virtual dimension of the individual, and corresponds to a suffering that is anything but unreal. No wonder then if the abandonment ends up manifesting the same effects, both if suffered "live" and on a Facebook chat, because either way it takes place in one of the possible worlds of our time. To accompany the human being within a path of reconstruction of his or her own

subjectivity in the light of new technologies, art has the fundamental task of drawing the cartography of territories still to be explored and to tell, as the words cannot do that, the complexity of modernity in its contradictions and ramifications.

Within this articulated panorama, the exhibition *Ghosting* presents five young artists, whose works testify to the symptoms of a beauty linked to a reality perceived in an evanescent way, where relationships liquefy, where spaces are filled by the heavy remnants that abandonment leaves behind. A reality where nothing is lost or destroyed, but rather transformed in something else.

Through the languages of digital united or combined with the physicality of matter and its omnipresent "remains", the works of Lidia Bianchi, Claudia Gori, Leonardo Moretti, Anna Rose and Federica Rugnone, represent invisible realities, describe the absence as it manifests itself, grasping its traces in the slightest movement that shifts the absent object/subject towards its passage and transmutation stages.

The mere idea of seeing the absent object/subject is only a dream, a nostalgia or obsession, which however seems to materialize in the power of the image.

The exhibition thus invites us to reflect also on the nature of the image as semblant, suggesting through the medium of photography and video, both capable of representing the visibility of an otherwise invisible movement, its cognitive role and transformative power. In a race with and/or against time, each piece shows a part of a reality caught in a single moment, in a single instant that seems to be repeating itself but that is never the same, where the true semblant ends up concealing within itself that truth sought but only evoked.

In this sense, ghosting (or the sudden disappearance) becomes an occasion to investigate a reality in which presence and absence, real and virtual melt and merge, returning an image of the world in its discontinuity and transparency, a world in which the difficulty of unravelling constantly opens up innumerable possibilities.

## LIDIA BIANCHI

Lidia Bianchi was born in the province of Latina in 1992. She began her artistic career in 2012, starting the three-year Graphic Art course of the Academy of Fine Arts of Rome. In 2019 she completed her master's degree in Photography at the Academy of Fine Arts of Brera, Milan. During the winter semester 2016-2017 she spent a period of study at the Escola d'Art y Disseny in Valencia thanks to the European program "Erasmus+".

Among her most relevant exhibitions. In 2019: Combat Prize. Finalists exhibition, Museo G. Fattori, Livorno, IT.; *Braeraklasse#4*, Casa Gianoli, Milan, IT. In 2018: *Northern Light: Proximity and Distance*. An exhibition of contemporary landscape photography, Yorkshire Artspace, Sheffield, UK; *Project 45*, Accademia di Brera, Milano; *Stellar*, Vivid Projects, Birmingham, UK. Nel 2017, *Fabbri Prize*. Finalists exhibition, Fondazione Francesco Fabbri-Villa Brandolini, Pieve di Soligo, IT; *Beneath the salt*, Stormen Bibliotek, Bodø, NO; *Ape(x) mentis*, Bottega Immagine, Milan, IT; *Beneath the salt*, Kulturbadet Galleri, Lørdag, NO; *Dispar*, Octubre Centro de Cultura Contemporánea, Valencia, ES; *Haluros de plata*, Casa de Cultura de Burjassot, Valencia, ES.

## CLAUDIA GORI

Claudia Gori was born in Prato in 1986. She graduated in Publishing and Writing at La Sapienza University in Rome and at the same time studied photography at CSF Adam in Rome. In 2014 she specialized in Photojournalism and Visual Storytelling in Denmark at the Danish School of Media and Journalism. In 2016 she was nominated for the Joop Swart Masterclass of the World Press Photo. Claudia was among the finalists of the Pesaresi Prize (2017) and the Sony World Photography Award (2018). In 2018 the work *Le Sentinelle* was exhibited at Cortona on The Move and was the winner of the Voglino Award.

She currently works as a freelance photographer and carries out photographic research projects, social and human, exhibiting her work in Italy and abroad. She is the founder, along with an independent group of photographers and scholars in the field of visual arts, of the Association Culturale Sedici, which creates and promotes activities related to contemporary photography in Prato and in Tuscany.

# LEONARDO MORETTI

Leonardo Moretti was born in Prato in 1991. Until 2012, he studied Pictorial Decoration at the Institute of Art in Porta Romana (Florence), while taking extracurricular courses in Ancient Painting Techniques.

In 2018, he graduated from the Academy of Fine Arts in Florence in Visual and New Arts Expressive Languages, Decoration. His work moves through various mediums, including painting, photography, engraving, preferring plastic and waste materials, often sewn together to compose installations. His work deals, among the main themes, with aesthetic superficiality and human relations, seen through the lens of seriality and the concept of the reproducibility that, in the course of the 20th century, has radically transformed our culture, our way of thinking and acting.

Among his last activities: In 2019: *Terzo Tempo*, group exhibition, Villa Pacini-Battaglia; *Underground - il nostro nascosto*, Corte Genova, Prato; *Where To Now? Fare arte contemporanea*, Officina Giovani, Prato. In 2018: *Le Architetture Dello Sporco*, Limonaia di Villa Vogel, Florence; *Sfocature - l'errore voluto della macchina*, Limonaia di Villa Vogel, Florence; *Spazio Traccia*, Saci Art Gallery, Florence; Nel 2017, *Stand Up For Africa - Le Verità Nascoste/What Lies Beneath*; *Lightning*, Nuovo Museo della Paglia, Signa.

# ANNA ROSE

Anna M. Rose was born in 1982 in Massachusetts (USA). Master in Fine Arts, M. F. A. at the San Francisco Art Institute, since 2004 she lives and works in Florence. Her work goes through photography, video, textile art and costumes, with a sensitivity towards the relationship between the body and the landscape. Her work explores the fluidity of the identity, inserting itself in conversation with the historical, psychological and cultural mythologies of the place.

Among the most relevant exhibitions: In 2019: *Homo Bulla*, Casa Atelier (Museion), Bolzano. In 2018 *Hawnhekk*, Spazju Kreattiv, Gozo, Malta (in collaboration with Jennie Suddick); *Primavera in Sospeso*, Robert McLaughlin Gallery Art Lab, Oshawa, Canada (in collaboration with Jennie Suddick); *Il Filo degli Altri*, SACI Gallery, Florence; *ArteFuori*, Cartavetra Gallery, Florence, Italy. Nel 2017: *Eleven Spaces*, Numeroventi, Florence; *Party of One*, Jules Maidoff Gallery, Florence; *All the world's a display*, Galeria Vienti/4Siete, San Jose, Costa Rica; *Come Up to My Room*, The Gladstone Hotel, Toronto, Canada. In 2016: Among the finalists for *TU35*. 2016, Prato; *Inside Lottozero*. Kunsthalle Eurocenter Lana, Bolzano; *KloHäuschen Biennale*, Das KloHäuschen, Munich; *Quotidiana // Chiostro in Azione*. Biblioteca Umanistica dell'Università di Firenze. In 2015: *Hybrid : Ibrido*, La Corte Arte Contemporanea, Florence; *The Image 101*, Periscope, Salzburg, Austria; *Performing Mythologies*, Colorado Photographic Arts Center, Denver, USA; *Passaggi*: Collezione Comunale d'arte contemporanea, Casa Masaccio, San Giovanni Valdarno.

# FEDERICA RUGNONE

Born in Prato in 1987, she practiced between Bologna and Florence where she obtained her master's degree in philosophical sciences by addressing central themes in her artistic research: perception, body and space.

She approached photography with the courses of the Fondazione Studio Marangoni and continued on a "self-taught" path. In 2018 she won a scholarship and attended the annual course in graphics and art printing at the Fondazione Il Bisonte, School of Graphic Art.

She took part in several group exhibitions such as *Fotografare la luce* at Palazzo Vecchio during F-Light festival (Florence, 2016), *Art Clash*, curated by Marsha Steinberg at the Accademia di Belle Arti in Florence (2018). With the *Human Nature project*, she was selected by the SiFest off, a photography festival in Savignano (2017), and took part in the group exhibition *Quaderni di viaggio: storie di percorsi, cammini, itinerari metaforici*, curated by Monika Bulaj at Palazzo Rasponi 2, Ravenna (2018) and in the project *In punta di piedi*, at the Art's History Library in Florence, curated by Associazione Forme (2019). In 2019 she also participated in the group exhibition *I 60 anni del Bisonte* curated by Donata Spadolini and Rodolfo Ceccotti. In the same year, she took part with her *Geometrie Instabili* in the collective exhibition *Introiezione Proiezione* at the Studio 38 Contemporary Art Gallery, Pistoia. She's collaborating with Fondazione Il Bisonte.

## SILVIA BELLOTTI

Art historian, curator and communication expert. After graduating in Art History, she earned a Master's degree in Communication and Event Creation and began collaborating with various Galleries and Foundations, such as Zetaeffe Gallery and Biagiotti Foundation Art Project, in the organization of exhibitions and cultural events. In 2018, she founded the Cultural Association Forme with the aim of promoting young artists working in the area. Silvia's research is mainly aimed at the most recent artistic developments, in particular the use of digital technologies in the field of art and communication.

## ERICA ROMANO

Art historian and curator, Erica specialized in Art Criticism at the University of Pisa, investigating the link between visual and performative arts, at the same time she studied Religious Science in Florence.

Erica deepened her interest in photography by studying online with MoMA in New York and at Chippendale Studio in Milan. As an expert in dance, in 2014 she held the course "History of Contemporary Dance" at the Pecci Centre of Prato; furthermore, she collaborates as a didactic operator for the Gori Collection (Pistoia) and for the Cooperativa Meta (Florence). From 2018 she works as coordinator for the Festa Danzante Ticino for Reso (Swiss Dance Network Zurich).

# LIDIA BIANCHI

Trasmutazione, 18x22 cm., Giclée prints mounted on MDF, glass bottles, pumice stone's dust, 2017











# CLAUDIA GORI

The Beautiful War, 58x43 cm, fine art print on cotton paper, 2018















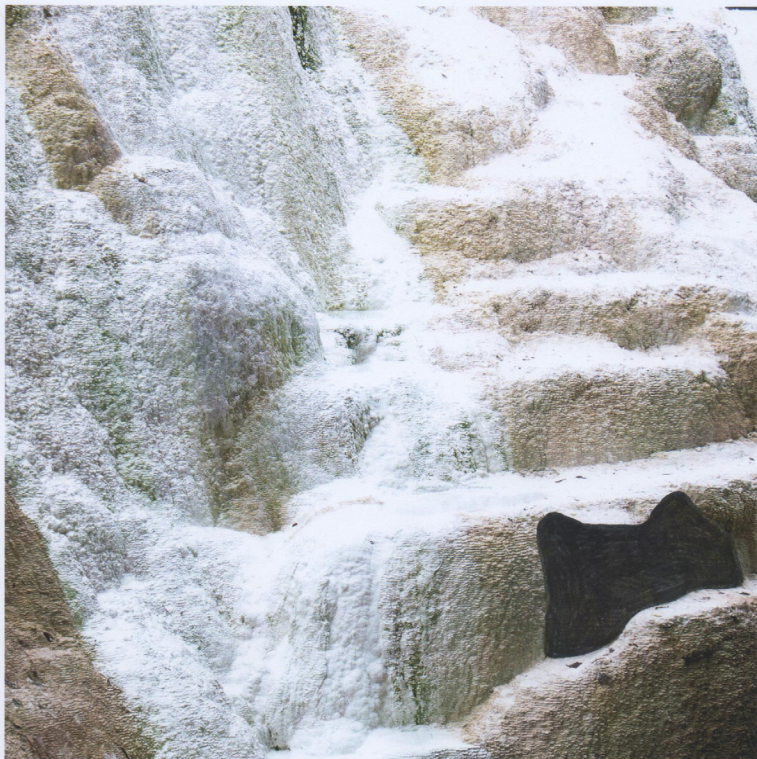
# LEONARDO MORETTI

Ghosting, 19 x 20,5 cm, felt-tip pen, digital print, black ink stamp on digital photography, 2018



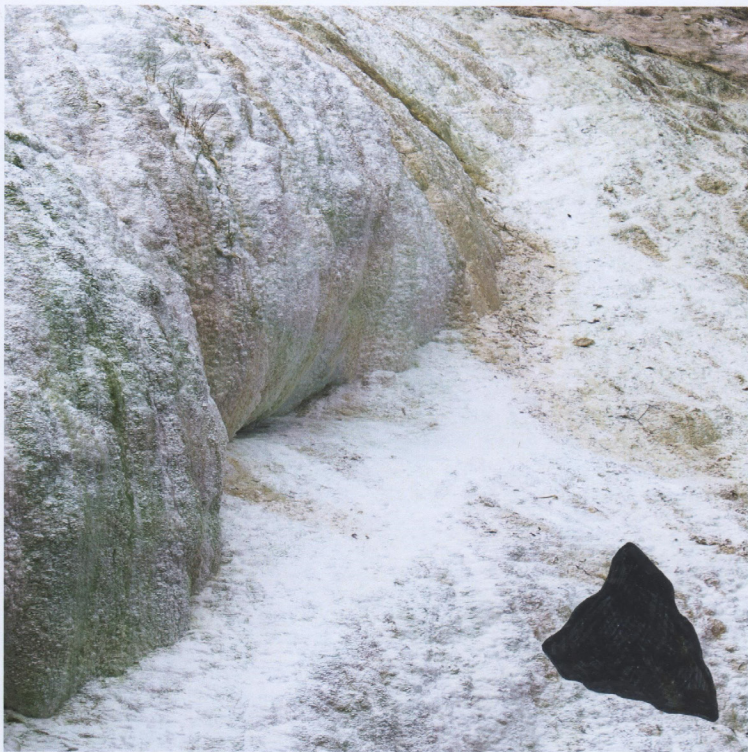
VISUALIZZATO E NON RISPOSTO

00 - 00



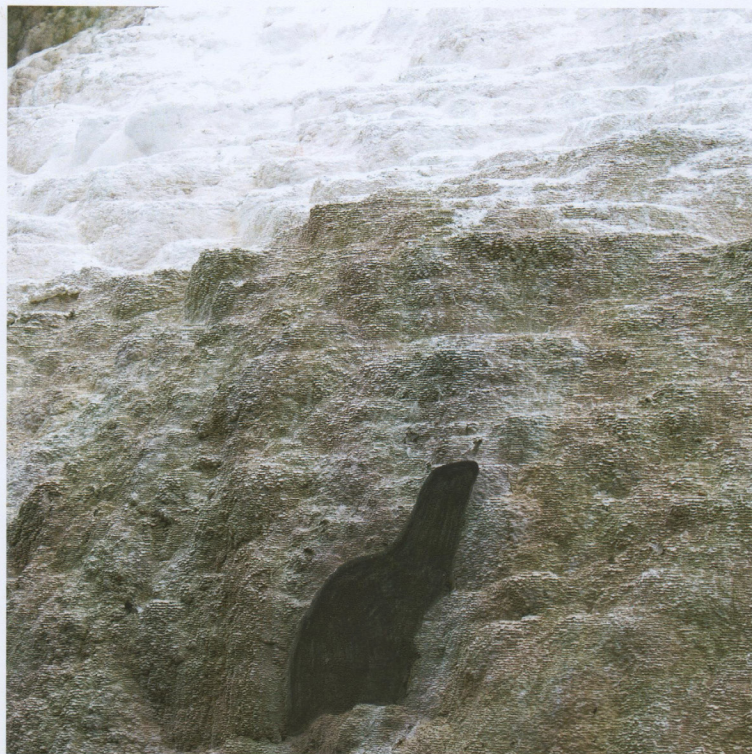
VISUALIZZATO E NON RISPOSTO

04 - 00



VISUALIZZATO E NON RISPOSTO

08 - 00



VISUALIZZATO E NON RISPOSTO

12 - 00



VISUALIZZATO E NON RISPOSTO

16 - 00



VISUALIZZATO E NON RISPOSTO

20 - 00



VISUALIZZATO E NON RISPOSTO

24 - 00





# ANNA ROSE

There are no sheep in Hrìsey, video, 2019









# FEDERICA RUGNONE

Human Nature, 70 x 99 cm, collography, dry printing on canson paper, 2018





Human Nature (detail)



Human Nature (detail)





Human Nature (detail)





# GHOSTING

**Ghosting** will run from **September the 17th to October the 10th**. After the launch, the LdM Gallery will be open weekly from **Tuesday to Thursday, 5:30-7.30 PM**. For more information, please contact Istituto Lorenzo de' Medici at: **055 287360**

**Ghosting** is a collaboration between LdM Gallery and Associazione Culturale Forme.

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## LdM GALLERY

The LdM Gallery is a project by Istituto Lorenzo de' Medici, a space where academic research and artistic experimentation meet within a professional setting.

Founded in 1973, Istituto Lorenzo de' Medici prides itself with having core values aimed towards ensuring students achieve the skills necessary to creatively meet the challenges of their respective fields, skills accomplished through interdisciplinary projects and engagement within the professional sector, as well as through the interaction with the local community.

The LdM Gallery closely aides in working towards this goal, creating an efficient space for showcasing interdisciplinary fields of art within the school and collaborating with high-level projects organized in the city of Florence.

The overall mission of the LdM Gallery is to encourage the development of creativity and sophistication within the student body, generate an open dialogue between students and the public, and foster opportunities for students to experience the reality of the art world beyond an institutional setting and gain professional experience through their artwork.

### **LdM Gallery Coordinator:**

Federico Gori, LdM Professor - Department of Painting, Drawing and Mixed Media

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## ASSOCIAZIONE CULTURALE FORME

The Cultural Association Forme was founded in Florence with the aim of spreading contemporary art, with particular attention to the promotion of both Italian and international emerging artists. The mission of the Association is to identify and promote young talents from the Academies of Visual Arts, to encourage the participation of citizens in the cultural offer and to stimulate intercultural and intergenerational relations in a process of inclusion and mutual enrichment.

**[www.formearte.it](http://www.formearte.it)** **[info@formearte.it](mailto:info@formearte.it)**



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*LdM Gallery is an initiative by Istituto Lorenzo de' Medici*

