

Tuesday, April 10, from 6:00 pm to 8:30 pm, the gallery of Davide Gallo is pleased to present the solo exhibition of Marisa Albanese, entitled “**Male essenziale – Il viaggio di Jane Auer Bowles**” journey through the work of a writer who made her life a “damned” masterpiece of literary work. From these words is understandable the *anomalous* nature of the literary experience of Jane Auer Bowles, whose life and work are the subject of the analysis of Marisa Albanese. Jane Auer was born in New York in 1917 from a Jewish bourgeoisie family. When she was twenty-one she married the writer Paul Bowles, who became famous with the novel “*The Sheltering Sky*”, from which Bertolucci drew the film “*Il tè nel deserto.*” Jane and Paul, victims of that geographic, *damned*, existential and sexual nomadism, after long wandering, settled in Tangier, which shortly thereafter became one of the favorite destinations of the American beat generation. Through Sapphic relationships, alcohol, and unleashed parties in the villa of Barbara Hutton, the evil of life becomes an *essential evil*, essential as an incentive to a spasmodic search for emotions that was never an end in itself, but a refined instrument of inner knowledge. From Jane Auer Bowles to Marisa Albanese: The two women meet at the edge of the *curse* (in the anti-bourgeois sense) of both, which was literature for the first and is art for the second. Marisa radically tackles Jane’s *anomaly*, seizing the delicate phases of her life that transformed this anomaly in literary experience, until the completion of the destiny of final dissolution in a psychiatric clinic in Malaga, where the writer died on May 4, 1973. The artistic path of Albanese, like that of Jane Auer, gets structured along the *journey*, a concept on which the Neapolitan artist has been working for years, a journey that is geographic and spiritual: each work marks the approach to a different place and inner dimension, and within each work Marisa Albanese builds a path of images, a hypertext, taken from cult movies, so that cinema and literature, as art and life, come together in an indissoluble union. The encounter between the two women, Marisa and Jane, takes place first of all in Jane’s places; the work “**Viaggio a Tangeri**” consists of eight postcards with images of the places and the dates corresponding to the time in which Jane lived there. Marisa thus reconstructs Jane’s journey by focusing on those geographical and inner spaces that spiritually transformed the writer. In the second step of this journey, the work “**The Thin Line**”, Albanese recovers a vintage edition of the comedy “*In the Summer House*”, and inserts photographs of Jane Auer between the pages, therefore building a hypertext where the images dialogue with sentences pronounced from the protagonists of the comedy, according to a precise stream of consciousness. In the work “**Un minimo cenno**”, the letters of Jane Auer are enriched with images taken from the movie “*Il tè nel deserto.*” In Paul Bowles’ novel, the central protagonist was her, Kitty, cut out on Jane. A game of mirrors, where characters chase characters, against the backdrop of the exile to which the couple Bowles Auer self-condemned, falling back to Morocco immediately after the war. With the work “**Il volto naturale**”, Marisa Albanese enters the depths of Jane’s personality, analyzing the unconformity and the *discomfort*, within the bourgeois schemes, of Christine and Frieda, protagonists of the novel by Jane Bowles *Two Serious Ladies*. The vintage edition of the aforementioned novel is embellished with the frames of 5 cult films, including “*Il fascino discreto della borghesia*”, “*L’età dell’innocenza*”... highlighting once again, the most unconventional aspects in Jane’s personality. The fourth step of the Marisa Albanese path is the presentiment of the end with the work “**Monologhi**”, in which the artist interfaces, in a precious edition of the story *Camp Cataract*, infrared images as a night vision; the presentiment of something disturbing that is about to happen is also a metaphor of being

davide gallo

via Carlo Farini 6 -secondo cortile-
20154 Milano
t +39 339 158 61 17

www.davidegallo.net
info@davidegallo.net

dysfunctional, and incapable of adapting to the world, typical of the characters in Auer's story. The work is completed by a monologue written by the artist, combining phrases of the same Auer, and the opening pages of an epistolary story, written by an anonymous gallery owner on Jane Bowles, and copied by Marisa Albanese on the cover of the book-work. From the presentiment of the end we reach the end of the journey, with the work **“Builder's book”**, a book of black and white pages, a bronze branch that wraps itself around it, ideally writing an invisible text on the blank pages. *“Each artist leaves small bricks to the look of those who will follow, on which those who want can build their own art”*. And with these words Marisa Albanese signs the epilogue of the exhibition.