

I GIARDINI DI SARDEGNA CIPRO E GERUSALEMME, 2014

Oil on canvas 285 x 2524 cm

Curated by Paolo Chiasera and Micaela Deiana

MAN, Nuoro, Museum collection

Salvatore Fancello Leone e cinghiale, fine anni '30 graffito su cartoncino 35,8 x 30 cm ,Fanciulla, toro e civetta, fine anni '30 china su carta 45 x 32 cm / **Melkiorre Melis**, Scena di caccia, 1950 olio su tavola 17,3 x 23 cm / **Antonio Mura**, Paesaggio, 1930 olio su tela 59 x 47 cm / **Costantino Nivola**, Grande madre, 1987 tecnica mista su tavola 61,8 x 91,7 cm / **Giacinto Satta**, Leda col cigno, fine '800 olio su tela 43 x 29 cm, **Giovanni Pintori** Moto perpetuo, anni '80 acrilico su tela 25 x 30 cm) **Alessandro Biggio** and **Diego Perrone**, Senza Titolo, 2009 corda / **Alessandro Biggio** and **J. Parker Valentine**, Para-site, 2013, Palma

The Garden of Sardinia, Cyprus and Jerusalem is a project developed within the speculative painting research of Secondo Stile, characterized by the emphasis on power of imagination.

This imaginary represents the ideal space for experimentation and the definition of artistic production following new modes of exhibition.

I Giardini di Sardegna, Cipro e Gerusalemme is a reflection on the circularity of the life cycle, symbolized in the references to palaeolithic and neolithic culture, permeated by a religiousness closely connected with the cult of the Mother Goddess, nature and its manifestations, with a special predilection for water and woodlands.

Starting from the emotions stimulated by a visit to the gardens of the 18th-century Villa d'Orri Sarroch (Sardegna) and the atmosphere of the Augustan Villa of Livia (Rome), Paolo Chiasera produces an evocative nocturnal garden on canvas, in the space of which, together with the curator, he proposes a selection of works from the MAN collection. The itinerary thus created, with works from the end of the 19th century to the latest acquisitions, is an invitation to arrive at a different diachronic interpretation of the cultural heritage. The cyclic nature of life and human history become the occasion to reflect on the perception of the cultural heritage in different historic periods and territorial contexts, arriving at a form of reinterpretation of the permanent collections of art museums, in a vision that weaves together archaeology and the contemporary world.









