

ADAM BERG
Pier Paolo's Fountain

OPENING 11 OCTOBER 2014 4PM

“[...] In the piazza of the Turtle four youths are holding a shell, shiny, insanely shiny, they are the only thing that escapes the grip of the wind: as they penetrate the night with their nakedness. These boys are placed by Sunday as a foam for the new street roads, as they do not come a millimeter close to the sacred compactness of pure and seductive nakedness. They could not love each other more than the statues”

(P. P. Pasolini *The Warm Nights, I draft*, 1950)

Outside, in the piazza of the Roman gallery of Pio Monti Arte Contemporanea, one encounters *The Fountain of Turtles (Fontana delle Tartarughe)* which has captivated the imagination of many, including that of Pasolini. For his show at the gallery Adam Berg, a Los Angeles based artist, has identified the fountain as a “container of times, memories and identities of one’s body” – a real life canvas for the works inside the gallery. Berg’s video piece, *Pier Paolo’s Fountain* introduces three distinct chronotopes, each importing a place-time which disrupts the continuity of experience as a quotidian flow: the piazza and Fontane delle Tartarughe (The Turtle Fountain); Pasolini’s first film *Accattone*; and the apparitional animals enacting perceived notions of change.

In Berg’s film, the gibbons bring back the ape-human genome of nature – a forgotten seed in the city. The elephants drag continents into other continents. They are agents of transformation, synchronising time space in the realm of sensations. The film is a dream within a dream, a montage of divergent sounds, scenes and images that ask us to consider what’s left of our animal spirit today.

Berg’s *Global Horizons* paintings exclude observation. Instead, they absorb, repel, reflect, combining the notion of renaissance perspective with the utopian infinity of flat space, the modern paradigm on a global scale. As paintings, they oscillate between optical 3D spaces and topological 2D mappings, pushing the viewer to the outer edges of cognisance ad infinitum. Pasolini, after whom Berg’s film piece is named, said that literature alone is able to preserve the syntax of life, and cinema the continuation of life. The construct of painting, however, allows one to experience life through the *perception* of life.



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Lun. 15:00 - 19:30 | Mar. / Ven. 11.00 - 19.30 | Sab. su appuntamento

Adam Berg's *Pier Paolo's Fountain* is born of the violent vacillation between the local and global in today's world arena. When one must be accidentally, miraculously saved from the constant stream of social media and capitalistic bartering, Berg invites us to receive this show not as a nostalgic moment but as our moment now, as a body through which reality continually expresses itself.

A catalogue is available in gallery with a text by Emma Kemp

Adam Berg, a Los Angeles based artist, works in video, painting and sculpture. Berg holds a PhD. in phenomenology and philosophy of time and in the past studied both art and architecture. His art employs a wide range of methods all of which are fused through an interplay of images, codes and imaginary transformations. Berg teaches at Otis and CalArts in LA.

Recent solo shows include: 2014- *Pier Paolo's Fountain*, Pio Monti Arte Contemporanea, Rome; 2013- *Consensual*, Edward Cella Art and Architecture, Los Angeles; 2012- *Endangered Spaces*, Santa Monica Museum of Art, Los Angeles, California; *Wormholes*, Inga Gallery, Tel Aviv; 2010 – *Evidence*, Palazzo Medici Riccardi, Florence– (book publication by *Charta*); 2008 – Tel Aviv Museum of Art; *Archipelago*, (Book published by *Charta*).



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