

MICHELANGELO  
PENSO



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## Organismi estremofili: Michelangelo Penso at the Royal Palace of Caserta

Daniela Napolitano

The natural evolution of the museum of the XXI century, now detached from the logic of a mere container of objects and increasingly a provider of services, a centre and producer of knowledge in constant relationship with the territory, not necessarily global, the vision of a monumental complex like the Royal Palace of Caserta, taking into account the heterogeneous heritage now no longer tied only to the real dynamics of more contemporary contexts also to respond towards the needs of now "different" publics, in an ideal dialogue promptly to the needs of now "different" publics, in an ideal dialogue with the late-eighteenth-century and nineteenth-century intended use, King Ferdinand's favourite residence and showcase for young artists but certainly for sure and true giants of international production, the proposal of Leo Lucchi, Professor of History of Contemporary Art at the University of Genoa, to host a solo exhibition by Michelangelo Penso: Organismi Estremofili.

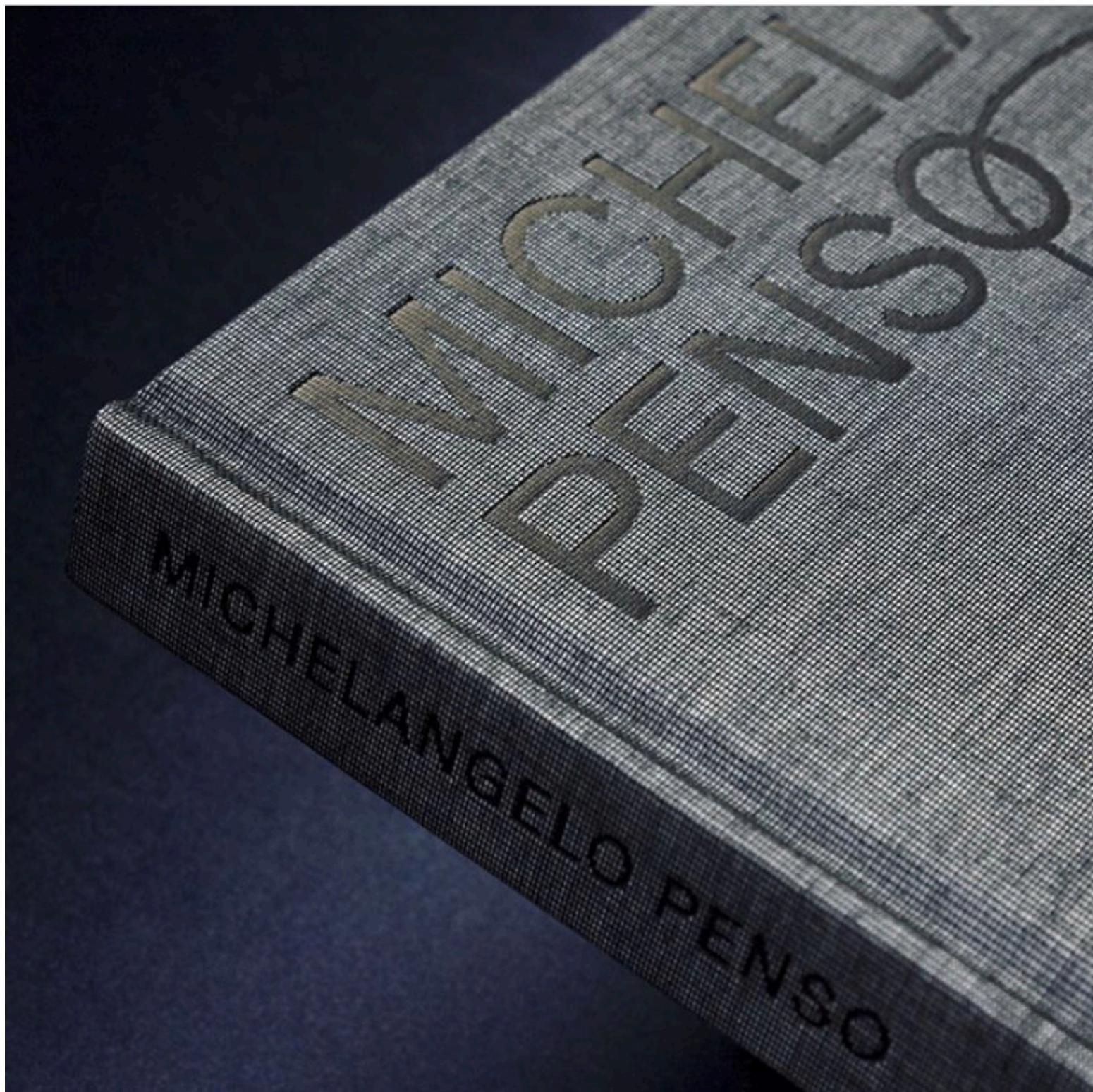
A student of Emilio Vedova, one of the greatest exponents of informal art, present in the permanent collection of contemporary art of the Royal Palace of Caserta, called FerrareseMabus with the work *Alcorno*... 84-4, Penso after the Academy of Fine Arts of Venice begins his exhibition activity in the 1980s working for both public institutions and private galleries; has progressively revealed a new creative

aspect, inspired by the construction of a biological and scientific aesthetic, as he himself highlighted in an interview released in 2009: "This fascinating research for me is an organ of aesthetics, being reworked to microscopic dimensions of the invisible so I tend to give an interpretation of it by creating various works inspired by this research. A new creative aspect has gradually emerged, inspired by the construction of a biological and scientific aesthetics. This allowed me to investigate complex phenomena such as fractal forms and genetic circuits, imagining and realizing them in the first person, also thanks to electronic simulations. Mathematics and biology have thus entered the baggage of work, becoming starting points from which to develop sculptures and three-dimensional structures, which essentially have the role of a visual transcription."

Organismi Estremofili at the Royal Palace of Caserta is a great novelty because Penso's investigative work seeks connections between nature and art. The two side and context specific, installations, science and art. The two side and context specific, installations, Sublobus sulfataricus and Caldanello acidiphila, composed for the Vanvitellian complex and installed in the Sala dei Portici and in the Sala della Fontana, are inspired by those micro-organisms also called extremophiles, extraordinary bacteria that have characteristics that allow them to live in inhospitable environments, extreme indeed. Specifically, it is the same archaeobacterial to which the works refer, called Caldanello acidiphila from Agata Caldanello, the Avellanese researcher who discovered it in the seventies. Thanks to studies conducted at the Piscostella sulfataricus in Pizzardi, and then classified as Sublobus sulfataricus by Thomas Brock in Yellowstone Park. As noted in this volume Leo Lucchi the works conceived by Penso for the Royal Palace of Caserta are inspired by scientific discoveries linked to the culture of Campania and the characteristics of the historical and

Michelangelo Penso

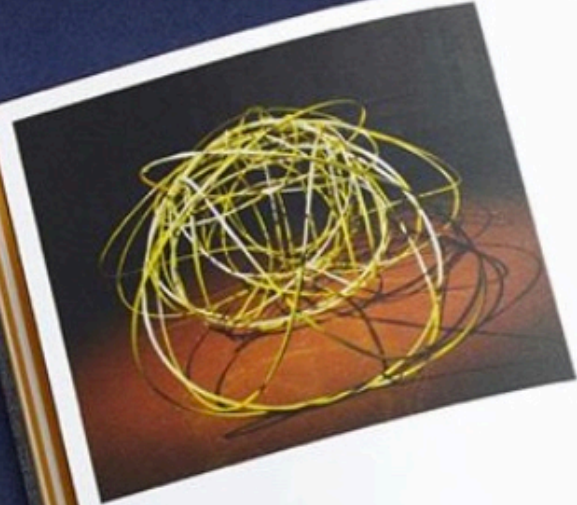










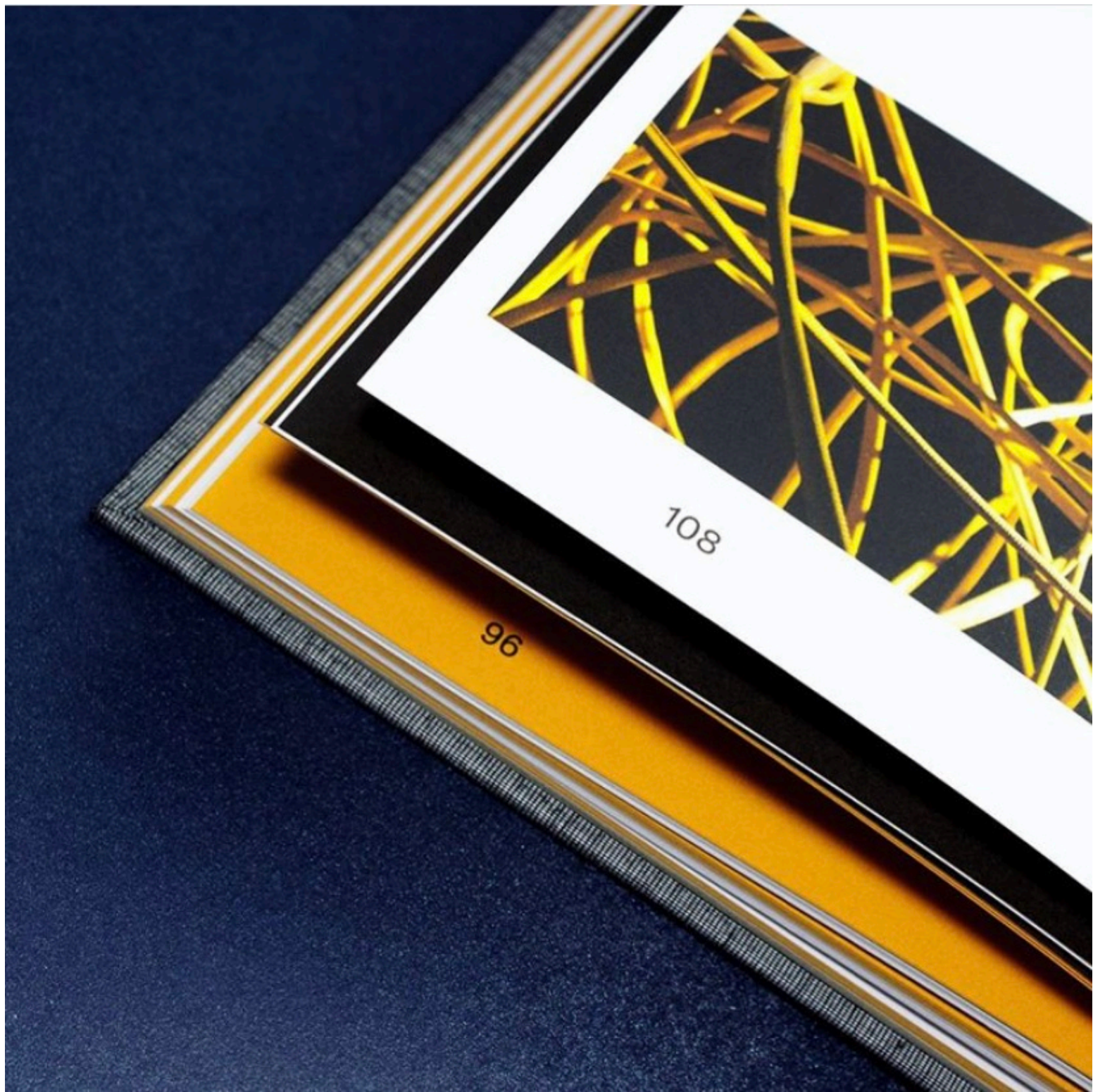


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## MICHELANGELO PENSO

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Monograph of the artist Michelangelo Penso

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