
CROSSING

The core of the reflection proposed by this Exhibition Room intertwines the theme of Matter, intended by the presented Artists as something dynamic, lively, and in constant transformation, with the themes of Time and Memory. In particular, Matter is a central theme in the Museum's Collection, being the subject of interest of the pluriannual project *La Trilogia della Materia (The Trilogy of Matter)*, which started in 2018 with the Exhibition *Black Hole. Arte e matericità tra Informe e Invisibile* and will end in 2023 with the Exhibition titled *Salto nel vuoto. Arte oltre la Materia*.

Crossing implies the existence of a passage. It extends in depths, exploring what is usually precluded to our gaze, unveiling meanings connected with the history of Man and his constant spirit of inquiry. Giorgio Andreotta Calò's artwork, unfolded on the ground, allows us to horizontally visualize the depths of the coalfield region of Sulcis, the underground from which these samples have been extracted. Our territorial dislocation enabled us to bring here, to the GAMeC, a "piece" of Sardinia, the visual memory of the geological eras and a testament of a reality, that of coal reserves, destined to disappear. Analogously, Jol Thoms' video puts the spotlight on the Gran Sasso, where the Cryogenic Underground Observatory for Rare Events (the CUORE) is placed. Here, temporal stratifications accompany geological ones, opening towards the future and a visual and auditory reading of mountain ecology. Curiously, thanks to the agreement between the Gran Sasso National Institute of Nuclear Physics Laboratories and the Universities of Cagliari and Princeton, a cryogenic distillation tower producing a fundamental gas for studying dark matter will be installed in one of Carbosulcis' mine shafts.

Andreotta Calò and Thoms' Spirit of Inquiry and attention towards Man's work can also be encountered in Nicola Martini's works, though shifting from macrocosms to microcosms. Martini's artwork has been specifically created for this exhibition and will be introduced on March 23rd. The chosen materials, such as the synthetic fiber Dyneema, as strong as steel, have been carefully researched and planned to arrange a sort of experimentation field. Here, the interaction between the materials and their subsequent transformative processes can occur, giving life to unforeseen results, escaping from the Artist's control.

Giorgio Andreotta Calò (Venezia, 1979), *Produttivo*, 2018-2019

Produttivo is an environmental installation composed of fragments of volcanic rocks, limestone, and coal in different sizes extracted from an underground mine operated by Carbosulcis, a company specializing in coal extraction. The samples were retrieved from the land of Sulcis Iglesiente (located in the southwest of Sardinia) during a sampling campaign (coring) to study the territory's material composition. The artwork's title ("*Productive*") refers to the name used in the minery field to define the coal stratification found between 350 and 450 meters deep and used as a source of energy, which is now rapidly depleting, as demonstrated by the mine's decommissioning in 2018. The samples are placed on the ground, parallel to each other, according to a precise scheme designed by the Artist in accordance with the space hosting them. They visually recount to the visitors the depths from which they were extracted, following a reversal of planes: the installation's horizontal plane substitutes the coring's vertical plane; the visitors' horizontal pacing is opposed by the descending of their gaze, observing the material's variations through the underground layers.

Nicola Martini (Firenze, 1984), *Senza titolo, Dyneema*, 2022

The artwork's title alludes to the primary material that constitutes the piece, a textile fiber with peculiar characteristics: 15 times stronger than steel, yet light and durable, it is often used in the sports sector. Martini has always been fascinated by materials, their physical and chemical characteristics, as well as their interactions. Therefore, he has built an experimentation field with the Dyneema, creating a sealed bag: an interface enclosed by two textile sheets in which to pour a liquid solution of latex and graphite. The solution will react with the air trapped in the bag and the shellac the Artist used to cover one of its internal surfaces, giving it an amber-like colour. The final result constitutes a sort of map of the interaction process and transformation of the elements contained in the Dyneema bag, made visible thanks to the transparency of the fabric. This transparency and the artwork's placement, facing a window, allow the light to filter through, illuminating the composing elements from the inside and inspiring perceptive moments of proximity in the visitor.

Jol Thoms (Toronto, 1981), *G24|OvBB*, 2016

The video *G24|OvBB* is the result of the Artist's collaboration with the Gran Sasso National Laboratories, in the Region of Abruzzo, location of the CUORE experiment (acronym of Cryogenic Underground Observatory for Rare Events, Osservatorio Criogenico Sottterraneo per la Fisica degli Eventi Rari). Its main objective is to determine if the neutrino and its anti-particle coincide, providing valuable information on its value of mass, which is unknown to this day. According to Thoms, the mountain and its laboratory constitute "the reign of neutrino, of dark matter and energy, and of dreams as well, together with emotions and thoughts". The Artist interlaces all of this in a creative and visionary way, breathing life into unusual space-time configurations and intra-relationships with genres, species, spaces, and knowledge. Thom repeatedly lingers on material details, sometimes focusing on lead – revealed by the accumulation of dust on the surface and its geological and temporal stratifications – sometimes on copper, wrought and chiseled, of which CUORE is composed. His intent is to let the materials speak for themselves, highlighting their cleverness and vitality.