

Lorenzo Gonnelli

Seconde nature

Curated by di Alex Urso

Nature and artifice are placed on equal footing and coexist in Lorenzo Gonnelli's photographs, to the point that any hierarchical or temporal distinction between the two becomes uncertain. Machines, tracked vehicles, and centuries-old plants, cumbersome tools and wild grasses intertwine in the artist's images, triggering an ambiguous harmony in which these two worlds cease to oppose one another and instead begin to contaminate each other. But is this a forced symbiosis or a peaceful promiscuity? In this interplay of contaminations that call their respective territories into question, where does one end and the other begin?

The setting in which these questions take shape is Monte Amiata, the ancient extinct volcano in southern Tuscany. A sacred place, venerated by the Etruscans and steeped in legends and ancestral traditions, the mountain has become the focus of Gonnelli's investigation. With his camera, he has explored its less frequented, tourist-free areas, portraying landscapes in which the boundaries between machine and nature appear progressively eroded.

LORENZO GONNELLI'S HYBRID NATURE

The photographs taken by the artist during his explorations convey, with formal rigor and poetic tension, the transformations of a natural site shaped over time by human intervention.

"The project originated as a return to places of memory on Monte Amiata – areas I had known in the past and that, upon revisiting them, I perceived as profoundly transformed," says the artist, born in the province of Grosseto in 1994. "I retraced familiar spaces now marked not only by changes in the natural landscape, but also by the architecture and infrastructures that have reshaped the territory".

Yet the environmental context does not appear as a merely passive backdrop: within the works on display, nature seems instead to react to these artificial incursions, incorporating them into its own physiognomy and seeking a balance between its ancestral origins and the invasive forces of progress. The native environment is bent to human needs, losing its original autonomy in order to accommodate a new "second nature," hybrid and stratified.

THE COLLABORATION BETWEEN FIUTO AND PARATISSIMA

The exhibition, whose title draws inspiration from the philosophical concept of "second nature" developed by Hegel, arises from the encounter and collaboration between FIUTO Art Space and Liquida Photofestival, Paratissima's photography festival in Turin.

"The great value of the partnership between FIUTO and 'Liquida Photofestival' lies in a genuine complementarity, not a superficial one. It was born because both realities share the same vision and the same values: attention to emerging artists, care for processes, and a rejection of promotional shortcuts", comments Laura Tota, director of the Turin-based festival. "For 'Liquida', this collaboration represents an opportunity to take root in the territory through active and credible partners; for FIUTO, it means entering a broader ecosystem without losing its identity. Building bridges today is not a whim or a pose—it is a structural necessity: small, isolated realities burn out, while those that build networks grow. Synergy serves to share audiences, resources, expertise, and risk. Without alliances, cultural projects remain fragile; with intelligent alliances, they become sustainable and profoundly human".

Lorenzo Gonnelli's solo exhibition thus stands as a significant example of how targeted cultural initiatives can become concrete tools for building "bridges" between major

platforms and small local contexts, fostering a virtuous exchange of expertise, visibility, and visions.