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B I O

Marco Furlani and Jonathan Gobbi started to work together during the Academy of Fine Arts in Bologna, with some collective exhibitions and collaborative installations (“Il Primo Giorno”, Sarzano, Italy, 2001). In 2010 they created the noise/performative project

BRTNY, in which soon Matteo Nobile became the third official member. Besides the BRTNY project, they collaborated on other works, as for example “As the crow flies” (My Ideal City, IUAV, Italy, 2011) and “The artist is living in the mirror...” (CAMPO, Bologna, Italy, 2010).

In 2014, they decided to start the project “Hic Sunt Leones” (with Natália Trejbalová, Matteo Nobile e Giulia Liberti) based on Google Maps and cartography.

In 2015 they continued working in Hic Sunt Leones, showing the video/ audio installation in collective exhibitions (ISEA 2015, Dubai, UAE; SITUATIONS#27, Winterthur, Switzerland) and uploading the Tumblr of the project (as research panel).

Following an artistic residence in Iceland, they made “Work in progress”, about recording nature and travels through devices as selfie-stick and GoPro cameras and how man over-imposed his presence on the landscape (SIM Residency, Reykjavik, “Did you see them?”, 2015). The current long-term project “H” is based on Alexander von Humboldt and it unfolds in different chapters, from measurement, categorization and lists to the idea of Heimat and the intersections of nature and personal narratives.

The first exhibition of the project was in December 2016 at ATZ in Milan, with the title “Die Furlani-Gobbi Sammlung”.

S E L E C T E D
E X I B I T I O N S :

Die Furlani-Gobbi Sammlung, ZK/U-Zentrum für Kunst und Urbanistik, Berlin, September 2017 (Upcoming)

Die Furlani-Gobbi Sammlung, in “plllla plllla - maybe plants platform”, ATZ, Milan, Italy, 2016

SITUATION #27 Vanishing, Fotomuseum Winterthur, Switzerland, 2015

Did you see them?, SIM Residency, Reykjavik, Iceland, 2015

Premio Daolio, InContext, Bologna, Italy, 2015

ISEA 2015, Zayed University Abu Dhabi, UAE 2015

My Ideal City, IUAV, Venice, Italy, 2011

P E R F O R M A N C E S :

“L’Uomo Meccanico”, Sameheads, Berlin, Germany, 2013

“Morphia”, Loophole, Berlin, Germany, 2013

“Occupy a little bit of dance floor”, Galéria Enter, Bratislava, Slovakia, 2012

“Occupy a little bit of dance floor”, Atelier Fondazione Bevilacqua La Masa, Venice, Italy, 2012

“Feedback”, Case del Vento, Ravenna, Italy, 2011

“SCAN”, HomeworkFestival, Spazio Meme, Carpi, Italy, 2011

W E B S I T E S :

H. project: <http://abonpland.tumblr.com/>

HIC SUNT LEONES: <http://here-are-lions.tumblr.com/>

BRTNY: <https://vimeo.com/album/3689174>

P O R T F O L I O

D I E F U R L A N I - G O B B I S A M M L U N G

“Die Furlani-Gobbi Sammlung” took place in the project space ATZ inside the event “pIIla pIIIIa - maybe plants platform” in Milano, Italy and it was the first exhibition of the project “H.”. The main topic was the idea of plant and its relation with general history and personal diary. The exhibition consisted of three artworks conceived for (and in dialogue with) the high-characterized exhibition space and a printed archive of the whole “H.” project.



Exhibition view.
foreground: “Dode”, 2016.
plastic bamboo sticks, plastic rope.
250 cm x 300 cm x 180 cm.



"Avatar", 2016.
3D-printed sculpture on chalk stone.
50 cm x 25 cm.



"Noi non siamo arrivati in vetta", 2016.
Cyanotype print, polyurethane fabric, thermal blanket.
80 cm x 120 cm.

H .

“H.” is a project that started in 2015 with our interest on the figure of Alexander von Humboldt and it touches several topics like digital mapping and measurement of the world, representations of nature and the relation between personal experience and history. Part of the project is a Tumblr website where we post references, pictures and news about the project: <http://abonpland.tumblr.com/>



“Telamone”, 2016.
Acrylic resin on chalk figure.
110 cm x 50 cm.



“Ature's parrot”, 2016.
Acrylic resin and stuffed bird .
100 cm x 70 cm.



“Dode”, 2016.
Woods, electric cables.
200 cm x 200 cm x 150 cm.
Lençois, Brazil.

Picture uploaded and geotagged on Google maps.

L A N D S C A P E S

“Landscapes” is a going-on serie of drawings that explore the signs of nature in contemporary society mixing a sort of “en plein air” attitude with the last camouflage print technic. The imitation of nature of the camouflage fabric is dubbed with a traditional study of nature through the classical pencil drawing.



“Landscapes”, 2016.
Pencil on paper.
20 cm x 30 cm



“Landscapes”, 2016.
Pencil on paper.
20 cm x 30 cm

W O R K I N P R O G R E S S

“Work in progress” (in collaboration with Natália Trejbalová) was made during an art-residence in Iceland, where the strong presence of nature is captured daily by the devices of many tourists. We tried to research on the perceiving of landscape in on-line video platform such as You Tube or Vimeo, as well on the presence of man and his devices (selfie-stick above all others) in the show of nature.



“Work in progress”, 2016.
Video still.
Duration: 5 mins.



“Work in progress”, 2016.
Video still.
Duration: 5 mins.

H I C S U N T L E O N E S

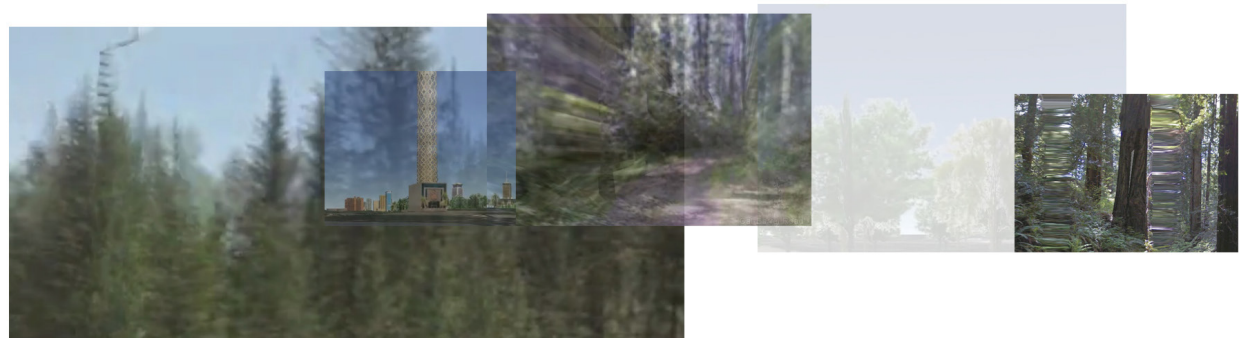
“HIC SUNT LEONES” is a project on digital mapping (Google maps - Google Earth - Google Street View) and its glitches. The title of the artwork comes from the medieval word for an unmapped and unknown piece of land, but in our case it shows the social and technical contradiction (and often the beautiful errors) of our hyper-digitalized idea of world. A Tumblr website is part of the work itself: <http://here-are-lions.tumblr.com/>



“Hic Sunt Leones”, 2014-2016.
Video still.



“Hic Sunt Leones”, 2014-2016.
Video still.



“Hic Sunt Leones”, 2014-2016.
Video still.

A L A U D A A R V E N S I S

“Alauda Arvensis” was made (in collaboration with Natália Trejbalová) for the Daolio Prize for Public Art in Bologna, 2015.
The sound installation was about the concept of resilience in its different declination as human, enviromental and material skill.



“Alauda Arvensis”, 2015.
Magnetic tapes and speaker
on printed cardboards
Project presentation.



“Alauda Arvensis”, 2015.
Magnetic tapes, speakers, microphone, recorder.



“Alauda Arvensis”, 2015.
Magnetic tapes, speakers, microphone, recorder.

P R O J E C T P R O P O S A L

For VIR-ViaFarini In Residence 2017 we would like to bring our project “H.”, aiming a third “Die Furlani-Gobbi Sammlung” (after the first at ATZ “plllla plllla - maybe plants platform and the second upcoming at ZK/U - Zentrum für Kunst und Urbanistik, Berlin).

The project “H.” started in 2015, after a trip we made in 2013 in Tenerife, where we found the name of Alexander von Humboldt for the first time. Started as a sort of tribute to the famous scientist, soon the project became a way to interrogate ourselves about the connections between History (or, mainly, Natural History) and personal narratives. Mixing the idea of geography in Google Maps era, old and new ways of representation of nature, desire of measurement (also as appropriation) with personal diaries, experiences and Humboldt-related memorabilia; we would like to understand the position of the artist in the Antropocene/Chthulucene time.

Beside the Tumblr (that works as sort of research panel where we collect documents, ideas and picture) the only expression of the project “H.” are “Die Furlani-Gobbi Sammlung” exhibitions.

“Die Sammlung” (“collection” in german) is the display of the project, a fictional collection that takes every time a different form.

Using a format that recalls a natural history museum or a Wunderkammer, we became curators of our own artwork, choosing objects that can stay together only in the (arbitrary) space of display.

With this “act of selection” we already put ourself in a privileged position: choosing, cutting, building, we create the (fake) mythography of the artists.

Overlapping personal narratives and natural history we want to show “the moment of shaping” that human beings operate on nature, not only through violent modification of the planet, but from the cultural point of view (A. von Humboldt has the highest number of animals, plants, places named after him, can it be seen as an act of appropriation?)

The opportunity of a studio residence at ViaFarini 2017 would mean for us the possibility to exchange points of view with other artists (and cultural operators in general) on the nature of the exhibition as display and the position of the artist in relation with nature.