



OPEN 16

Esposizione Internazionale di Sculture ed Installazioni
International Exhibition of Sculptures and Installations

29.08 > 29.09 2013 Venezia Lido, Isola di San Servolo
ideata e curata da | conceived and curated by Paolo De Grandis

"Moving things that are still, stopping things that move" said G.C. Argan about Signorelli, an interplay of levers and springs to overcome the inertia of the figure. Perhaps today "coding the signifier and decoding the signified" would be the challenge for OPEN.

The curators have chosen not a theme but a language, providing the artist with a code, or rather with the signifier, a flag, a standard, a piece of fabric measuring 3x1m. A visual grammatical element based on rules of syntax linked to the urban context, to spatial configuration, the open-air spaces and the air of Venice Lido. The spatial relationship swings between background and foreground, closed form and open form, then experience and meaningfulness, to reveal the function of visual language, whether it be expressive, exhortative, aesthetic or informative.

The flags at OPEN develop according to the rules of classical composition of the image, based on equilibrium, weight, perspective, rhythm, movement, direction and, finally, symmetry.

Though the curator offers the code, it is the artist himself who adopts it, interprets it, manipulates it or even overcomes it.

Manipulation for Yi Zhou, a cross-sectional view of sketches, drawings and videos, intermittent visual sequences. For Puni, by assimilation, the fabrics, remnants and cloths in daily use, reveal their aesthetic and sensitive immediacy, moving towards a reciprocal relationship that rejects dominion and possession. Political, social and spiritual declaration in Barbara Taboni. Visual evolution in Casagrande & Recalcati and Claudia Danielli. A self-timed photo for Umberto Zampini, front and rear, an interplay of reflections, a mirror image to which the lens assigns a transitive function, a "snapshot" that suspends real life, changing its sign. In contrast, Alvise Bittente, an irreverent *jongleur* of paradoxes, skilled in contradictions, waves the graphics not of his "flag" but of his "flat", a mocking pun on immobility.

Pop appropriation for Gaetano K. Bodanza, the colour germinates and spreads in shaped canvases that give life to alien creatures, "other" insects where a strong contact occurs with the primeval forces of Nature, with irreverent thought. Pop taste grafted onto a world open to the eternal making and unmaking of existence in the work of Stefano Fioresi, contaminated by super-heroes in an expressive short circuit with a highly dramatic flavour in the work of Ronni Ahmed. An unprecedented composition of words for Marotta & Russo, the word as shape and content.

Decomposition demands the choice to transfer the vision of a painting through part of its story and so the triptych painted by Will Kerr is transposed into two narrative banners that evade from the original tale of the painting and are transformed into impressionable matter, rich in the virtuosity of a calligraphist in which the archaeologist's eye of the artist stimulates questions that are constantly changing and impossible to grasp.

With Marco Nereo Rotelli the concept is taken even further, as flags are transformed into steel discs, recreating a universe in which flags are depicted in sequential contamination.

The geographical coordinates are extended to include the emerging scene of Taiwan, exploring the multiple expressive researches of Chen Chun-Hao, Chou Yu-Cheng, Mei Dean-E, Yao Jui-Chung.

The movement of the flags contrasts with the immobility of the site-specific installations at the crossroads between Venice Lido and the Island of San Servolo which, with its splendid gardens and striking architecture, has for six years been the never-failing background against which the works of art come to life.

The exhibition begins with an homage to Nam June Paik and Aldo Mondino. The work *Voyeur's Mail Box* by Nam June Paik represents the expressive path of one of the leading exponents of the Fluxus movement, considered the father of art videos. His sculpture videos and installation videos are ideas that sprang from happenings in New York

between the Sixties and Seventies, where art, music, theatre and photography blend together. The *Grande Arabesque* by Mondino, a large sculpture depicting a ballerina's leg supporting a big golden fish, is the living testimony of a great master who has adopted eclecticism as the key to his style and irony as a form of experimentation.

Matter absorbs, transmits and transforms. The works of Bettina Werner are nourished with salt crystals that become traces of memory on the basic forms of the intellect, representing the beauty of existence of nature itself. The *pagne* used to make Virginia Ryan's shifts tangibly become the signified and the signifier, drawing inspiration from her personal experience in Africa, to depict current events from a strictly feminine viewpoint. Linked to the manual and artistic skill of crocheting, on a path between wool and cotton, Maria Elisa D'Andrea alternates the plain and purl of the constant factors of human life in settings of apparent incessant change.

Suspended paraffin material, stalactites releasing drops of water in the work of Federico Seppi, a constant trickle for pure and simple contemplation. Matter enveloped in mirrored wedges that absorb and reflect the light in the supine figure by Raquel Monje. Matter that becomes pigment in Consolata Radicati di Primeglio and then Olga Lah's coloured ribbons, creating a path in search of the most intimate meaning where the visitor can unwind the ball of string in this ideal labyrinth. The work of the Peruvian artist Ana Maria Reque presents a camouflaged artefact, an oblique gaze between art and architecture.

A visual see-saw of sudden black-outs and revelations in the work of the Japanese Kounosuke Kawakami, up to the rediscovery of the industrial *objets trouvés* by Kao Tsan-Hsing stripped of any pretence of interpretation and dedicated to interior searching.

The expressive path of Luciano Angeleri blends music, art and gesture; that of Roberto Bricalli is an unceasing experimentation with language with the innate, almost obsessive use of marble as a classical, essential, perpetual material. Marble is also used by Luca Scacchetti to sculpt his 7 *Castelli Inesistenti*, caskets, arcane symbols illuminated by a primeval purity of form. In *Medusa*, a bronze jellyfish by Franco Carloni, with its soft forms, there is a contrast between shiny and opaque substance.

Research linked to the recovery of materials, midway between Arte Povera and Fluxus inspiration for Francesco Lussana.

And then Peter Nussbaum's studies on numbers, symbols and geometries which are expressed in forms and colours that yearn for light; or the video installation by Tamara Bialecka with a particularly intimist note, a video eye sunk in a metal well, the eternal question of human survival.

They use different words, but they speak the same language: the language of images. They are Cinema and Art. One is expression in perpetual movement, the other is expression captured and fixed in a single gesture of movement. There is no conflict between two artistic forms that live on image and feed on the desire to translate emotions. They permeate one another as a direct source of inspiration for the project that combines painting, graphic art and design, by Oleg Shobin, Andrei Belov and Irenkova, Bazinato and Anna Aparina *The Giant Movie Affiches TOP 30* presented by ARTPLAZ Gallery, Minsk.

OPEN, an "agitated space" that stimulates reflection and itself becomes a tool for acquiring knowledge. The visitor is invited to venture along the possible paths to discover the ultimate salvation of art: a journey through the unceasing variety of horizons, emotions and encounters.

Carlotta Scarpa



San Servolo Island

Venice Lido

- THE ALVISE BITTENTE
Realtà che uno mostra in
pochi di tempo
- THE CASTANO K. BODANZA
Da sinistra a destra -
Molte da dire
- THE CASAGRINDE &
RECALCATI
Nati a Bari
- THE CLAUDIA DANIELI
Disegnata a Parigi
- THE STEFANO FIORESI
Sotto cinesco
- THE ALDO MONDINO
George Arambour
- THE CONSOLOTA
ROCCATOTI PRIMEGLIO
Azione
Accanto futuro
- THE ANA MARIA REGUE
Freddo temperato o rasoio
- THE ANA MARIA REGUE
Freddo temperato o rasoio
- THE RAQUEL MONTE
Wanted Lighthouse
- THE YAMARA BALECCA
Par in the vest
- THE LEOCC
LAO DAN HONG
Ecologie
- THE OLGA LAH
Unltd
- THE MAROTA & RUSSO
Out of January
- THE PINI
Nepal, Colombia & Brazil
- THE BARCO NERRO
Visto da dentro
Strugga a Padova (Piedi)
- THE BARBARA TABONI
I tuoi ricordi
- THE UMBERTO ZAMPINI
Paesaggi (dalla
Seduzione a Parigi (Corti)
- THE CHEN CHUN-HAO
Nominazione Landscape
- THE CHOU YU-CHENG
Dove è il
The Day
- THE ROBERTO BRICALI
Madre (L'altare)
- THE FRANCO CARLONI
Allegria
- THE MEI DEANE
Fotografia documentaria
Cala di Bari
- THE LAO JIN-CHUNG
Golden Baby
- THE WILL KERR
Mito (Mia
Mia Mia)
- THE PETER NUSSBAUM
Lo (L'altare)
- THE LUCIANO ANGELERI
Lu
- THE FEDERICO SEPTI
Il tempo scoppia dal glicobol
- THE TOUNOJUE
KAWAKAMI
Sotto il cielo
- THE MARIA ELISA
D'ANDREA
L'altare
- THE FRANCESCO
LUSANA
L'altare
- THE CHOU YU-CHENG
Golden Baby
- THE NAW JUNE PAK
Voyage's (Voyage)
- THE THE GIANT MOVIE
ARCHES OF 30
Cala di Bari, di
Molte da dire
- THE VIRGINIA RYAN
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RAQUEL MONJE

Spagna Spain

Come tutte le grandi opere d'arte che coinvolgono la mente e l'anima, i capolavori dell'artista madrilena Raquel Monje sono profondamente personali così come magneticamente universali. Sia utilizzando semplici oggetti di uso quotidiano che lei trasforma magicamente in arte - un tavolo, una sedia, un paio di scarpe, o un frammento scolpito di una figura umana, una fiara di vetro appesa come torso pieno di foglie, o un paio di gambe composte da piume - le creazioni visivamente complesse che Monje partorisce, o sia che siano composte di gesso, resina, ferro, legno, vetro o erba, sono infuse di una poesia semplice che segnala - a coloro che si prendono il tempo di leggere i mille segni lasciati dalla mano nobile dell'artista - che ciò che si sta guardando è il volto multiforme dell'umanità.

In nessuna opera quanto in *Woman Lighthouse* (Donna Faro) di Monje, "i mille punti di luce" sono più evidenti; una scultura splendidamente realizzata, che si presta a una sovrabbondanza di interpretazioni. Stilisticamente, quello che stiamo guardando è un'opera semplice, di gesso, il torso di una donna intarsiato a mosaico con centinaia di frammenti di specchi-gioielli. A prima vista, la figura nel suo insieme evoca pensieri di una creatura intergalattica trasformata in un corpo cristallizzato da una petola a raggi come nel film di fantascienza. Più da vicino e man mano che la nostra osservazione comincia a scomporre visivamente la figura, notiamo, grazie agli specchi che riflettono la nostra immagine, che il dialogo con la straordinaria signora è in pieno svolgimento. Dall'artista, il cui lavoro tende a combinare l'aspetto psicologico, filosofico e scientifico, abbiamo proprio la storia dello scultore, una storia di auto-guarigione per Monje così come per lo spettatore. Lei scrive: "*Woman Lighthouse* describe il momento in cui è difficile resistere, ma lei va avanti, contro tutto. La fulgida signora riflette la luce mentre restituisce un migliaio di immagini di te stesso. Un modo per conoscersi e mostrarsi agli altri. Le viscere vuote permettono di accedere visivamente al suo interno, per comprenderlo e per sapere che cosa accade dentro di lei. Ho assemblato questi innumerevoli frammenti di specchi, li ho spezzati e incollati insieme, uno a uno, per ricostruire me stessa".

Like all great artworks that engage mind and soul, the masterworks of Madrid based artist Raquel Monje are deeply personal, as well as mesmerizingly universal. Whether using simple everyday found objects which she magically transforms into art - a table, chair, a pair of shoes, or a sculptured fragment of a human figure, a hanging fiberglass torso filled with leaves, or a pair of legs comprised of leathers - the visually complex creations that Monje gives birth to, whether composed of plaster, resin, iron, wood, glass or grass, are infused with a simple poetry that signals - to those that take the time to read the thousand signs left by the artist's noble hand - that what they are looking at is the multifarious face of humanity.

Nowhere are these "thousand points of light" more evident than in Monje's *Woman Lighthouse*, a beautifully rendered sculpture, which lends itself to a plethora of mindboggling interpretations. Formally speaking what we are seeing is a simple, plaster-based, hollow female torso inlaid in mosaic style with hundreds of shards of jewel-like mirrors. At first glance, the torso taken as a whole, conjures up thoughts of an intergalactic creature turned into crystallized body by a space-age ray gun, the type seen in Sci-Fi films. On closer inspection, as our scanning eye starts to visually deconstruct the figure, we notice, with much thanks to the mirrors that reflect our own image back to us that a dialog with the formidable lady is in full process. From Monje, whose work tends to embrace a mixture of the psychological, the philosophical, and scientific, we have sculptor's own story, one of self-healing for the artist, and by extension when you think about it, the viewer as well. "*Woman Lighthouse* describes that moment when it is difficult to stand up but against all means she does" Monje writes. "The incandescent lady reflects light while giving you back a thousand images of yourself. This allows you to know yourself and to show yourself to others. Her hollow insides enable you to visually access her interior, to meet her, and to know what's going on in the inside. I pieced these innumerable mirror fragments, broken and glued together, one by one, to 'rebuild myself'."

curator / text by
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Woman Lighthouse
2011
specchio silver mirror
45 x 90 x 175 cm

