

## from technology to a new manual work, there and back

Also *Giovanni Albanese* draws; he outlines with an effective primordial anthropology. That's to say he jokes with fire like a wizard, like a fakir used to handle burning coals, like an experienced maker of fireworks. He does miracles with electrical lamps, that's to say with one of many "Sons et lumières" theatres that actual technology can get ready. By that we can show that technology in itself mustn't get cold, it doesn't inhibit neither remove the probability from getting a real pleasure of the senses. On the contrary there is a coefficient of decorated work that today one can get through it. *Manuela Corti* shows it to us. She puts the cold and faultless computer drawings over a translucent surface able to imitate the big gothic medieval windows, making sacred again a typical way of our prosaic years. *Paola Bitelli* gets the same results, using a kind of paper got by the endless surface of copies. You have to imagine that every paper got from xerox process settles to others in order to have an unlimited texture able to "double" the real elements of our world in a cloak of virtuality. With the same attitude, but in different ways, *Sabrina Mezzaqui* makes a splendid circular two meters in diameter upholstery stringing thousands of small pearls with patient extend. So we celebrate, we manually repeat the structural theme where the whole telecommunication world is based, founded on the "little point" system or the television pixel. The immaterial and elusive character of graphic or electronic unit translates into a granoulous element equally small, but always solid which represents the unit of measure of this wonderful picture of Penelope, a work between the call of construction and its opposite. And also **Alessandro Moreschini** creates arabesques and decorative drawings that he patiently uses for house and city furniture in order to make it fancy and fanciful\*.

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