

Joie de vivre

What we have most been criticizing to last ten year painting is its inability to keep in touch with reality. On the contrary, during Nineties we can mark a “*joie de vivre*”, that’s to say a childish reconnaissance of our society which is frenetic, fretful, cold with artificial colours. In Emilia Romagna, the new painting propositions have had a hard period because they daily reported to last style trends which neglected manual solutions and preferred more contemporary means.

Notwithstanding this, painting divides into two movements: the first one prefers bright chromatic decorative arts, the other wants an iperreality with characters taken from a comic strip vision.

So **Alessandro Moreschini**, following *Bruno Benuzzi* and *Luigi Mastrangelo*’s surrealism, exaggerates decoration till an always different serial kitsch. It’s a neobaroque compared to television pixel where the leitmotiv progressively has different features. It’s the colour to play a very important place. This artist’s work is characterized by an artful chromatism: he uses last millennium icons like internet @ in classical and quotation contexts.

And quotation is typical of these artists who visit again present in its evolution. *Vittoria Chierici* and *Andrea Chiesi* propose present time helped by new technologies while *Antonella Mazzoni*, *Pier Paolo Campanini* and *Gabriele Lamberti* play with “ready made” that society suggests.

The colours are sinuous, soft and charming, the forms are prepared with maniacal attention, while images from publicity, Tv or cartoons become real. Toy translates into an icon, a communicative sacred image which is witness of our everyday life.

Both *Campanini* and *Lamberti* artfully move inside simulation and they turn painting into picture: Lamberti’s “messa in scena” becomes a construction to the second one where iperreality takes to childhood and game. Toy becomes the main character of a story where spectator can meet last memories and emotions. The images, put in a nearly oneiric “à plat” live and breathe in a surrealist tranformation as if there was a direct dialogue between reality and fiction, between conscious and unconscious, in a cold conceptual result like *Antonella Mazzoni* does*.

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*This article is published in *Flash Art* no. 219, december 1999/ january 2000, Italy, p. 87.