

from “Nuova officina bolognese” to “Officina Italia”

“*Nuova officina bolognese*” at the **Modern Art Gallery in Bologna** opened in december 1991. It had just finished another big international review like **Anninovanta** in the same town and in other towns of Emilia Romagna. Since there not longtime has been running, anyway there have been a lot of changes and variations. So many young protagonists of the first “officina” after becoming famous only at a national level, are still able to represent the knots and the connections of an artistical research always opened to comparison and sharing, without considering geographical frontiers. In that way, the real and less metaphorical “network” extends to join ways and forms marked to coagulate in the complexity of differences. Maybe, from a point of view, Bologna and Emilia Romagna continue to be a kind of workshop-observatory able to urge culturally the periods of an original, lively and “inclusive” experience, unless the inability to support in real time the results and consequences of a not assured investment. Anyway, the swiftness of changes and their fluidity can allow a different way of “absorption” that can change and regenerate. That’s why “**Officina Italia**” winds along a way which associates small and big centres where art lives with steadiness but it also competes with the liberties of a mental journey made of affinity and contrasts, where the trendy lines often seem to fray in different and changing ways. The question is not only the choice of the means and languages used personally and then taken to painting, sculpture, photography, video, performance, installation or technological multimedia, but rather the choice of an expressive vocabulary that changes not because of a superficial eclecticism but especially because of need and urgency. It doesn’t exist a contradiction if we approach and get patterns of knowledge that can change behaviours and attitudes, as well as if we approach to a perception of reality we discover the need to get together ethical and aesthetical through the suspension of “doing” and artistical “Thinking” and the acceleration of codes and definitions. A lot of these young italian artists feel uncomfortable when we speak about the precariousness of a condition that comes from the weaknesses of a not recognized system. Anyway, from that it’s possible to get like an advantage and an arrangement to new functions. In fact nowadays it’s easy to compare oneself with most advanced international emergencies for a quality based on a deep cultural contribution.

As for that, we spoke and we are often speaking about “neoconcettuale” or “neoconcettualismo” thanks to young italian artists who prefer environment solutions or “site-specifics” of immaterial characters or relationships between objects and linguistic

concepts without “materica” consistence, while they send again to a society solution. It’s possible to see very complicated displacements that converse with reality considered like a direct rival project of a gesture, a denial or like a form of mass media communication. A lot of videos, pictures and object installations improve by a concept remark which is not showed at a statement level. I think we are not very far from **Kosuth**, or from **Art & Language** or from the first **Sol LeWitt**. Anyway many artists of last generation have adapted the pure conceptual to television, advertising, commercial or pulp communication (*Marisaldi, Fantin, Mercuri, Pagliarini, Viel, Vitone, Voltolina, Sperti, Torelli, Bernardi, Cattani, Basilé, Cosci, Boggio Sella, Premiata Ditta, Riello, Mezzaqui, Mariano, Zanazzo, Ruggeri*).

A lot of them studied in Bologna (**Accademia di Belle Arti** and **D.A.M.S.**) and they found their spring-board (the first personal exhibition) at **Neon Gallery**: in its first office in via Solferino, then in the one of via Avesella; and today in via dei Bersaglieri for the youngest ones. At Neon Gallery the others have found a safe landing in order to keep in touch with a strong, active presence not only for the town (it’s always the same Neon Gallery that opened with **Francesca Alinovi**’s “viatico” at the beginning of Eighties). Anyway, neoconceptual artists that have been affecting these last years have not linked around an expressive dimension. They tried to have a perspective opened to a big “hearing” without frontiers. And in this tuning, I think we can speak about other artists who preferred traditional art like painting and sculpture.

Considering that it’s not a coming back to Eighties, we can affirm that it’s a relation-collision with massmedia. There are solutions more and more free and light which give life to the relation with bidimensional surface to a cold hyperrealism or a transformation between comics and graffiti, virtual graphics arts and morphing till to become a little bit expressionist or till to get an **Arts & Crafts** matrix of ironic fixation (*Campanini, de Paris, Mazzoni, Mastrangelo, De Luca, Pintaldi, Moreschini, Cuoghi e Corsello, D’Angelo e Bitelli*).

It’s a proceeding that reveals a complex solution for approaches between drawing and sculpture and the real installation. They want to get a rule and an outline in spite of a strong individuality (*Luca Pessoli, Dynis, Pivi, Arcangeli, Canevari, Ratti*).

As for video and picture a lot of artists take the responsibility of a new attitude that seems to mix things. And sometimes it’s what really happens: digital technology mixes to a daily use of a direct taking from reality. The example is given from video, picture, super8 films or

shootings first digitated and then computerized. They are a reflex of reality like it appears to us.

New technologies of Seventies (and Eighties) changed in compulsive forms of reality. Young artists don't need to discover them, but they try to invent them for their private use. If there is a concoction it mixes to easier means but always to the limit of perfection. Are discarding, mistake and obstacles more artificial or real? (*Carocci, Lambri, Tesi, Rivola, Samoré, Zuffi, Bianco-Valente, Bragaglia, Sgambati, Ciraci, Corti, Albanese, Alberti, Aquilanti, Tanzi-Mira, Zaffina*)*.

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