

Decorativeness of the depth

It is a very pleasure to introduce *Paola Bitelli*, *Alessandro Moreschini* and *Antonio Riello* to the exhibition promoted by the **Laboratory of TAC Communication**, on the occasion of the 'CERSAIE Meeting' which is held in Bologna in September 1999. "**BAGNO AD ARTE**" is the title of the operation which intends also to promote to positive forms of sensitization of the industry towards the emergent art, in an extremely fertile moment of new decorativeness. This last one becomes more and more light and expanded, in omologia to the new mass media imaginary. By the electronic screens, in fact, it steals the ductility, the chromatic-bright vivacity and that sense of the kitsch which is, by now, a daily fellow of our life. The bodies, the environments and the objects are suddenly covered of new light and easy-going skins, but only apparently. With a careful analysis, in fact, we understand very well that these last ones, together with one of their lightness, they brings also a renewed discourse of the depth. What does it happen? The stereotypes of the contemporaneity, as the small "@" of the e-mail or the DNA's schemes or the museum finds become dominant motives and they are ready also to enjoy us departing from some facts tied up to the communication or to the genetics or to museum culture. Therefore it concerns the beginnings of extremely serious wisecrack which cover our daily life with regenerated skins. Besides really this semi-seriousness, which conjugates tasks and pleasure, induces also an instability, typical of the last post-modern times, transforming the bodies, the objects and the spaces thanks to an affectionate neo-conceptuality. Curtains, reliquaries of varied finds and massmedia motives are twisted and they are re-introduced in an "other" way in comparison to the pop solutions of the Sixties. The pleasantness which derives is the same, but that principle falls, that is "So it is if you like", in favor instead of "So it is to think for". And here it is the problems tied up to the "high" culture which are lowered wantedly for a new re-planning of the private environment, that is near us and more dear. After all the artist of today comes "into" the reality to re-reason above it, to touch it near and just for this he faces the problems tied up to the psychology of group, to the reports between what it is public and what it is private, to the reborn cultures of the minorities. And by doing this he often recovers forgotten languages or extra-artistical techniques of the past like patient weavings or long embroideries, conjugating them however with the second-hand materials, that is those tied up to the industrial contemporary production made of thin plasticises, of shining plexiglasses or of alive lightboxes thanks to artificial and unnatural colours. These are the special effects of the new art which, parallely to the action of the television zapping, fishes

in an indifferent way from the past or from the present and looks toward the massmedia world sharing the principles of collapse and cohabitation of different factors, often very far in the time. All this acts as antidote to the flatness of life and it reacts to the too tired languages acting as regenerative-energetic factor.

In fact, **Alessandro Moreschini** uses a decoration which comes directly from the technological world and which comes from the “snail” of the “e-mail” that is from that small and hairy spiraliform “@” like a stem of a rose. Often it is red on blue or yellow background and it becomes a pretext to build dynamic and kaleidoscopic mandala which have not been too much formal in bidimensional surfaces only, but they have been propagated into the space also covering the most banal furniture or the most neutral objects. These are the new ready-mades helped by the contemporaneity: thanks to a skilled lifting in fact the objects take life back and they are not certainly moved in the oblivion. And therefore not dust but new-very new skin, kitsch, noisy, a sort of “much” or of “little” and sometimes also invaded by Roman, Baroque and Renaissance motives, and so, the whole finds one of its logic thanks to the symmetry which joins different parts of the global village, almost they were spellbound weaves of a new electronic mosaic. *Paola Bitelli* arrives also to a form of vivacious and light decorativeness thanks to a patient action of connection with different parts apparently similar, but really always repeated in a different way.

Now the young artist builds curtains decorated with pink and blue small beads or with photocopies of parts from the environments where she lives or with “pieces” of his daily reality, as leaves and flowers of her garden. Everything becomes a pretext to decorate or to furnish, but above all it is the employment of synthetic tulle or thin plasticses which makes interesting the operation. These her new weavings always have something of oneiric which is given just by the use of industrial materials. And, in this case too, it becomes extremely interesting to understand the problems which we face: in fact, the pink and blue small beads bring to the footlight every problems tied up to femininity and masculinity or to every differentiations between sex and kind. And besides some blue doodles are some helix sketches of the DNA, serpentine on diskettes of hand-made pink tulle. Also in this case an intention intervenes, therefore, to face with lightness the problems of the depth, but in a different way from the past. We are in fact in front of a resumption of conceptuality, but not of that tautological of the Sixties which refused every connected reference with the world and with the environment. Now it is rather a “mystical-worldly conceptuality” which bring in itself and which proposes “ad synecdoche” some parts of that forgotten world wantedly before.

And it is always the world of the stereotypes, in particular those ones tied up to the museum world, to come floating in *Antonio Riello's* job, but to be put in discussion. "We must pay attention - it seems to want to tell us the artist - to the museum finds, to the scientific relics and the forgeries miracles which promise short cuts for happiness.

Here we are in front of prodigious shells which appear in beautiful reliquaries of wood in metallized blue painted. Really it concerns to scientific forgery, even if the whole appears more true than the true one pleasant and even underlined by explanatory writings which promise fortune and health. They are the magic stories of contemporaneity and they pass wickedly through those miraculous shells. But it is this to booby-trap which wants to force who tries to reason and re-establishing a careful reporting dimension between reality and pretence. The Riello's world, in fact, is done affixed for this and he exhibits highly dangerous objects because entirely likely, but really not-existent.

But, he knows, the likelihood is not more necessary for the comprehension of the world just thanks to the high level of sophistication of all post-modern artists. Also Riello, as many young people of today, resorts to different artistic techniques which go from the ceramics to the wood or to the photo thanks to a conscience of nomadism which joins the contemporary world.

In fact, the main point is to put in circle, in thousand ways, some positive viruses which have to correct the false certainties of the present forcing us to think more*.

By Alessandra Borgogelli

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