

Going to Waldviertel

The second edition with the **Euarca project (European Artistic Camps)** along with **Kassel's** partners (who have strongly promoted it), just comes in the right moment for the **Stoppioni Gallery** which is successfully working and planning some specific exhibitions dedicated to the young artists.

The exhibition of the last year, a selection of twenty artists all coming from the Emilia Romagna, eight of which were later invited to Kassel to cooperate for the inauguration of the **Documenta**, was really successful not only for the young artists who have profited of such opportunity to work in Kassel, but also for us as we have strengthened very important international relationships to be further developed in the future.

This time the selection has been quite reduced: only ten artists, as only three of them will be later chosen for the summer session in Waldviertel, a mountain Austrian region one hundred kilometres far from Vienna.

Maybe Waldviertel can be considered less important for artists who want to update, however can be considered very important for many other cultural reasons as it is a territory rich of castles, cathedrals, churches, very important tracks of the past times against which these young artists have to compare and be able to support the challenge. Another important aspect is the melting pot that will be created during the stage, young Italians, Austrians, Germans and Slovaks will closely cooperate.

Back to us, this appointment with the Euarca project, allows us to renovate our interest for the artistic generation now present in this territory, supported this year by the fundamental cooperation of the **Spazio Aperto** of the **Modern Art Gallery of Bologna**.

Therefore, if the decision to exclude those artists who participated last year can partially limit a wide understating of the new artistic reality, on the other side, the exhibition of the artists gravitating on the Bologna area, can surely give an exhaustive and true cross-section of the current artistic wave, in which Bologna is now dominating thanks to the presence of the "**Accademia di Belle Arti**" as well as the "**DAMS**", which attract people coming from all over the world.

The average of the invited artists is under thirty years old, although the presence of some older artists such as *Michele Mariano* and **Alessandro Moreschini** both coming from the recent experience of **Officina Italia**, can be viewed as a comparison to let us understand that nothing is changed in terms of art styles between the under thirty and the "elder brothers".

Talking about Mariano, there are no more words to say, being his last exhibition in the Gallery brilliantly terminated and commented by Guido Molinari.

Mariano can be seen as a continuation of the furrow tracked by Duchamp, trying to conduct an interaction between art and reality.

On the other side, **Alessandro Moreschini** plays with traditional painting and sculpture even retrieving their decorative and symbolic qualities. But this is only a starting point, a starting point required to create some ambiances by using those means able to mark a space, both real and virtual, and playing on the ambiguity of the icon, a hieratic imagine of Greek and Byzantine art, or graphic symbol on which to click to enter to a PC program.

The same apparent antithesis may be also found in two other artists belonging to the same generation: *Franco Chiarelli* and *Yumi Karasumaru*.

While the first one aims to the precariousness and the dematerialisation of the artwork by projecting slides against people or objects, the second artist retrieves the concreteness of the artwork throughout the painting, by giving to the artwork acid colours and playing with the overlapping of the images.

A secluded case is *Carlo Cavina*, here representing a large number of young artists operating between Forlì, Cesena and Rimini. Carlo Cavina plays with the traditional sculpture by the use of raw material such as wood, metal and rocks. The intervention of Cavina is to contrast then the strength of such raw material by inserting light and decorative values as the preciousness of a golden leaf or some old laces.

The comparison with an absurd reality, suspended between the concreteness and virtual, sometimes macabre and anxious although redeemed by irony, is now the plot of the work of a large group of artist. *Laura Masserdotti* shows the tracks of some brutal crimes throughout the pictures of some possible serial-killers or places where crimes are done.

The couple *Dragoni-Russo* play dangerous roles, innocent and perverse at the same time, by fixing their imaginary characters both in the pictures and some material such as the paper or the edge of blade.

Also *Stefania Galegati* and *Mauro Vignando* propose a round-way trip between the reality and the virtual world: the first one by the construction of deformed objects, as seen from the pantoscope, or by realizing some ambiances like a locked room with strong wind inside. The second artist by placing in absurd positions his alter-ego, a plastic puppet, or by comparing the picture of a flame coming from a gas nozzle with a real flame coming from a candle wick.

Last but not least, *Marina Bolmini* retrieves an ancient handcraft work like creating knitted clothes. These clothes then merge with the body revealing the hidden sexual organs*.

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