

Andrea Viliani on Sergio Breviario

Breviary about a sort of Italian painting

In a happily improvised way, Sergio Breviario works on a sort of tending rope between portrait and landscape, verticality and horizontality, closeness and distance, painting and object, work of art and *décor*.

Two small-format pencil drawings on glossy paper, 26 by 19 cm each: On a sheet of paper, which looks white when the drawings are lifted from the working table and hang to the wall, the two-dimensional outlines of the sketched objects arise, consistent as environments seen from the distance, while the horizontal feature of the landscape draws up with the intimate verticality of the portrait.

This optical phenomenon is nothing else than an exercise of style. We admit, a certain kind of Italian contemporary painting is undeniably attracted by the exercise of style: sleight-of-hand, *savoir faire* that can change a landscape into a portrait, a figure into a background, small into large, real into imaginary, as well as sculpture or architecture or physics into... painting!

Marco Altavilla on Nemanja Cvijanovic

Nemanja Cvijanovic gives 20th century utopias a sarcastic requiem. He takes the symbols of Eastern European recent history, or more generally, from the history of Communism, which are already sedimented in the collective imaginary, and lets them undergo a critical examination and a new elaboration in mnemonic key. Cvijanovic literally dismantles communist iconography by putting various images and media side by side, with a strong synthetic attitude, close to collage. The process that comes to life is half way between ideological disillusion and flea-market fetishism, between merciless cynicism and excessive homages to icons of our times. A process that does not dry up with a more or less direct political criticism, but aims at enlarging its sense, by conceptually extending the history in relation to contemporary artistic practice.

Marco Tagliafierro on Gino Lucente

The photographs that Gino Lucente uses as starting points for all his works – be it wall painting or installation – seem to be taken from famous movies, but you can never tell which ones. Maybe it is because of a sign-related concomitance that induces us to think of a high-budget movie: the characters seem actors par excellence, but they also could have come out from a B-movie that repeats and banalises some of its features. Sure is that these silhouettes reduced to thin lines cannot be of any help for us. They could also be photographs taken by paparazzi, whose subjects are nothing else than the famous actors. The work, anyway, seems to suggest to us that if our imagination leads us towards a particular movie, it is worthwhile to yield to it, reconstructing the following sequences, this time in Technicolor.

Anna Daneri on Giovanni De Lazzari

"The daily is invented through a series of small frauds"

The erosion of certainties, the sense of vivifying peril that art can suggest emerges from Giovanni De Lazzari's work silently, but with irremovable firmness.

Memorandum is a work begun in 2002: microscopic drawings that float on the white sheet, contours of objects that recall the gestures repeated every day, dematerialising them. They are notes distilled in time, and with lightness they build up a microcosm inhabited by persons-objects that often travel in twos (as if to say: The union makes the force!).

The crystalline sign now and then gets red stains on itself: it is the error that bursts into what we consider consolidated, shifting its sense, removing it from what is common. The big challenge of this work, its maturity, is in fact in the nearly involuntary production of astonishment: the more it appears to be common, the more it turns out to be mysterious.

Michela Sena on Nicola Gobetto

Nicola Gobetto's work has got a pleasant surface, which in the first place approaches you delicately. However, beware of using the words "gentle", "playful", "graceful" when describing it! The artist is very keen on emphasising that this way one risks to distort the real substance of his work. The heart of his work is in fact exactly in the tragic element that violently emerges from his - only apparently inoffensive - images.

He is not interested in telling a story. He rather concentrates his work on a single moment and, precisely, on the point in which the dramatic aspect of a given event reaches its climax.

Ilaria Bonacossa on Marinella Senatore

Marinella Senatore does not work with space but with the idea of space, as well as the emotions and the memoirs bound to it. The work, characterised by a strong cinematographic imprinting, seems to evoke complex sets ready for the actors and the cameras to come. They are spaces constructed also thanks to a structured use of light.

The peculiarity of Marinella Senatore's work is that it is able to evoke through minimal architectural interventions, a complex narrative structure that however remains completely open, developed in the spectator's mind. The work seems to be built up like a short poem that captures an instant of light and shows the emotional temperature of a moment.