

FEDERICO BIANCHI CONTEMPORARY ART MILANO

press release

Contemporary Italian Painters Today- A Personal View

Lorenza Boisi-Jacopo Casadei-Andrea Chiesi- Rudy Cremonini- Angelo Mosca-Marco Neri-
Domenico Piccolo- Michele Tocca

opening Thursday 15.01. 2015,18:30 p.m.
15.01.2015 -14.03 2015

Federico Bianchi Contemporary Art is pleased to present the new group exhibition Contemporary Italian Painters Today – A personal view, opening on January 15, 2015 at 6 p.m., via Imbonati 12, Milano.

The exhibition will be the first in the gallery to be dedicated to a recognition on Italian contemporary painting, in a dialogue between the generations of the 60s (Angelo Mosca 1961, Domenico Piccolo 1961, Andrea Chiesi 1966, Marco Neri 1968), 70s (Lorenza Boisi 1972) and early 80s (Rudy Cremonini 1981, Jacopo Casadei 1982, Michele Tocca 1983). Common element will be the research over painting as a contemporary language, looking at its International evolutive techniques.

Eight artist sharing the language of painting as denominator, interpreted in different ways with regard to the themes, techniques and formal results. A research of the post-expressionist painting, evocative of images, binds them. From the end of the 90s most of the international iconic painting moved towards a progressive loss of that hyper-descriptivism belonging to photography (imposing itself also in a mercantile contest) to move in a more evoking direction. The image, the human figure, the object, the landscape become something visually whispered, to be progressively perceived through sequential visual suggestions, or the images themselves are used as means to give room to emotion, in a sort of new visual expressionism, based on evoking images, never clear in their outlines, never defined and never detailed (willingly) yet always hinted as if "reality" was a gradual discovery. The result is an emotional dimension of painting, totally different from the past.

In Angelo Mosca exists, for example, an almost romantic atemporality in his figures in the classical style, while in Domenico Piccolo a spare essentiality in forms and colors (just illusory) determines visual absences and presences leaving people deeply shaken, almost waiting for actions, of unavoidable acts, or of embodying objects. In Andrea Chiesi architecture becomes a mean to evoke solitude and the research for the detail is just illusory because the mean to create sensations lies in the complexity of the structure (subject-object), while Marco Neri uses the essentiality of b/w to inspect object volumes which, in their architectural elementarity, show us a totally different real; through two opposite visual studies they achieve similar feeling-evocative goals.

Lorenza Boisi represents a trait d'union between two decades, with a look towards reality revealing itself, with a suggestion of skilful complementary brush strokes, matching colors and becoming formal details themselves, creating images on their own, recomposing new images-forms. In her work color has a bigger impact than in previous generations, as in the international artists of the 70s generation.

In closing, the three artist of the 80s generation. Michele Tocca propose san emotional cut, almost romantic, of the items, becoming situations and consequentially visual emotions, the detail remains in the end as an almost impalpable suggestion. Rudy Cremonini makes images emerge from dark monochromatic background producing some sort of progressive visual appearances with blurred outlines. Jacopo Casadei lets forms emerge from a deep pictorial pattern, and the viewer is invited to read it through an apparent mist, and through this process there's an element where the pictorial-formal hint of the artist is joined by the visual and sensorial experience of the viewer himself.

In the exhibited paintings, the form is therefore evoked and revealed more as emotion and awaited action than as description of pure reality, as in the international pictorial currents from late 90s on.

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