
POeTICS

OF THe OBJeCT

The poetic of the object, meant in its dynamic relationships with the subject, is explored in this Exhibition Room, sometimes in a more intimate and collected way, sometimes involving collectivity.

The classical theme of still nature finds two different declinations in Gianfranco Ferroni and Carlo Benvenuto. The use of the fine incision of the former investigates the concepts of time, matter, and *vanitas*. On the other hand, the photographic shoot of the latter puts the inquiry on the silent presence of household objects, which free themselves from their connection with reality to become mental images in the Artist's elaboration. Ornaghi&Prestinari, too, with *Pensiero*, dialogue with this artistic genre, but they transfer it in the plastic presence of the object that, balancing between art and craftsmanship, desired to be the visual transposition of a zen haiku. Anna Franceschini, evoking objects by the renowned designer Carlo Mollino, creates a complex, fluid, and organic installation composed of movies, scenographic elements, and objects activated and staged by starting a recognition about the relationships and the exchanges between subject and object. Maurizio Cattelan is interested in the same theme; his ransacked safe, a metaphor of museum spaces, invites the public to take possession of the exhibited artworks through their curious and interested gaze.

Finally, two artists work on this theme, making it a metaphor for the sacrality of every individual's life. Chen Zhen's *Privacy Prayer* is a sort of secular altar celebrating the liturgy of everyday objects, becoming an allegory of human experience. Conversely, in his *L'ultima cena*, Bruno Ceccobelli puts workers' tools on a stage, a kind of puppet show, consecrating their job's passion and dignity.

Carlo Benvenuto (Stresa, 1966), *Senza titolo*, 2016

The photography, belonging to a series of still natures portraying everyday objects, inspired by the estrangement, the metaphysical, and the suspension of reality, is created with traditional chemical negatives, without recurring to any digital means, including editing. Light is interpreted as a color, and space as a drawing, giving "body and substance to a thought image, a mental abstraction, in the attempt of liberating from the weight of reality", reveals the artist.

The composition, portraying a rigorous 1:1 representation of a bottle and a cup, is inspired by a specific metaphysical or post-cubist painting style, where the rigidity of the structure and the severity of the colors makes the simplest composition surreal and absolute. This aesthetic suspension of reality is achieved by superimposing different shoots on the same photographic negative in a technique that creates a dynamic similar to the ones we can find in classical paintings. "The first shoot, as if it was the drawing, holds the composition and dictates its structure, dividing the space". Successive expositions of the negative, representing stratifications and overlapping layers of color, lead to avoiding details, shadows, and the slavish description of the depicted things. In the words of the Artist: "therefore, the resulting artwork, despite having its roots in the contingent reality, poetically frees itself from its own roots, in the attempt to correspond to the intention, to the mental image".

Bruno Ceccobelli (Montecastello di Vibio, 1952), *L'ultima cena*, 1991

The artwork presents itself as a wooden box open on its front side, crowned, in its upper part, by a series of wooden semicircles of various dimensions. Eight metallic cans are set in these semicircles, presenting a hole from which it looks like some liquid has been spilled, and rest on six pairs of gloves protruding from the box. The box looks like a proper Renaissance perspective box, in which the characters are placed. The scene's depth is suggested by the gloves protruding, while the eight arches placed along the upper profile seem to allude to the Apostoles' halos. The used objects, humble work tools, acquire a new reading through the composition, consecrating workmen: dedicating the Last Supper to them means elevating the harshness of their job to a sort of sanctity and passion.

Gianfranco Ferroni (Livorno, 1927 – Bergamo, 2001)

Natura morta, 1997

Cranio equino sulla mensola, 1992

Le cose-Lo spazio, 1993

Gianfranco Ferroni, born in Livorno, has spent some of his life in Bergamo. His studio, frequent context and subject of his creations, used to be located a few meters from the GAMeC.

The Artist's focus during his creation expresses his intimate poetry, which draws from reality – although re-elaborated through a process of rigorous construction of images through photography, drawing, incision, and painting – the fundamental reasons for a profound reflection on the meaning of existence. In these incisions, realized with extreme mastery and almost maniacal care, the working tools, the most humble everyday objects placed on a table in his studio, become the guide of a self-portrait. In the grey dust of the indoors, filtered by the light, the accurate investigation of each detail speaks to us about the necessity to immerse ourselves into the dowdy everyday life, beyond appearance, to grasp the ultimate reason to exist. Ferroni has always tried to fixate memories onto his artworks. He encourages us to reflect on what once existed, without forgetting that the meaning of life can only be understood through the unstoppable and ungraspable passage of time and the generation and re-generation of the Self and of reality itself, in the coexistence of past and present.

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