

CROSS COLLECTION

Collezioni a confronto

ADEL ABDESSEMED, MARIO AIRO', GIORGIO ANDREOTTA CALO', STEFANO ARIENTI, FRANCESCO ARENA, MICOL ASSAËL, ROSA BARBA, VANESSA BEECROFT, NIEL BELOUFA, MONICA BONVICINI, GIUSEPPE CHIARI, MARIO DELLAVEDOVA, FLAVIO FAVELLI, ANNA FRANCESCHINI, GIUSEPPE GABELLONE, FRANCESCO GENNARI, ADAM GORDON, ESKO MÄNNIKKÖ, EVA MARISALDI, MARGHERITA MOSCARDINI, FRANCIS OFFMAN, GIULIO PAOLINI, SISSI, KIKI SMITH, NICO VASCELLARI, VEDOVAMAZZEI, LUCA VITONE

An exhibition curated by Leonardo Regano and Francesca Passerini

May 5 - September 18, 2022

OPENING RECEPTION | Thursday, May 5, 2022, 6.00 pm – 9.00 pm

From **May 5** to **September 18**, **Raccolta Lercaro** presents ***Cross collection. Collezioni a confronto***, an exhibition curated by Leonardo Regano and Francesca Passerini structured as a conversation between the works of a unique private collection of contemporary art from the 1990s and the museum collection.

Cross collection. Collezioni a confronto draws on one of the most widespread practices among contemporary art collectors, though already carried out by Cardinal Giacomo Lercaro, that is going beyond classifications, mainstream routes, and obvious relationships to search new and deeper meanings through an original juxtaposition of apparently different works.

The result of such unusual juxtapositions is an intense network of relationships that reveal themselves to the observer's eye in a somewhat explicit way, suddenly or progressively, but still able to broaden the scope of reflection to manifold suggestions. Thus, by breaking the rules of exhibition arrangements and by juxtaposing different artworks, unexpected thematic, visual, and conceptual intersections are generated: as much today with the contemporary collection on display, as in the past with the extremely modern work by Lercaro.

The exhibition is structured **into five thematic sections: the body, the portrait, still life, languages, and some reflections on the ethical and social sphere**, with a particular focus on the delicate issue of migrations.

The first theme – the human body – unfolds from the entrance where, in connection with the mirror-installation designed by Nanda Vigo for the museum in 2016, visitors are welcomed by the stunning wire mesh nest-uterus by **Sissi** and, just a little further on, is the mirroring work of **Flavio Favelli**, which reflects the observer's image thus also becoming the entrance door to an introspective journey.

The work by **Kiki Smith**, *Lying on Clouds*, sits on the threshold between the physical and psychic, which on a large light and thin paper outlines the evanescence of a female body engaged in the abstraction of thoughts and symbolically floating over the clouds. On the other hand, the work by **Vanessa Beecroft** brings back the focus on the physical and carnal dimension of the human life as detailed bodily elements are rendered through a graphic synthesis evoking suggestions from the Art Brut movements and which find a relationship with the suggestive *Circo* by Ilario Rossi. The piece by **Adam Gordon** with his disproportionate female figure is in conversation with *Calvario* of Vittorio Tavernari, a historic work of the Lercaro collection. The work is the perfect expression of the personal, alienating, and lonely pain that

envelopes the contemporary individual, who is internally deformed and devastated by an invisible pain that, slowly, corrodes the body and the soul. It corrodes like the water of the Venetian Lagoon corrodes the wooden piles for mooring ships and gondolas and supporting the City: the wooden model of **Giorgio Andreotta Calò** originates from here as he creates a bronze casting that eternalizes the trace of the tragic precarity of matter.

Attention shifts progressively from the body towards the analysis of the self and of the personal universe, exploiting the possibilities offered by the portrait: **Francesco Gennari**, **Vedovamazzei**, **Esko Männikkö** give different perceptions and visions of the self that become a messenger of diversity of thought and of approach to life, all equally meaningful.

A further reflection on the human expressive potential is offered by the communication theme that, implicitly, encompasses the key topic of relationships. **Niel Beloufa** addresses the topic through an installation that combines and coordinates different languages, from the spoken and heard word to the image.

Rosa Barba uses thousands of typographic letters to create an imperfect circle on a candid linen fabric to symbolize the inexhaustible knowledge and it generates new semantic dimensions reflecting upon the creative process that leads to the genesis of the work of art.

The same theme has inspired the work by **Giulio Paolini**: *Vis-à-Vis (Amazzone) (II)*, whose title relates perfectly to the concept of dialogue/connection by which the exhibition is inspired, is a reflection on the look as it invites to wonder about our ways to experience and see reality. Invitation accepted and developed in the work by **Eva Marisaldi**, centred on the vision altered by the elements brought by, even cultural, interferences and filters. On the other hand, a sort of visual magic encompasses *Tuono* by **Mario Airò** that, with delicate lightness, project the look towards a visual dimension made of pure essence and capable to originate a new conscience.

Finally, the individual gives way to the collective dimension to include the look on nature.

The first thematic area unfolds through the “social” works by **Margherita Moscardini**, **Luca Vitone**, **Francis Offman**, **Mario Dellavedova**, **Francesco Arena**. Migration and abuse are the common thread that link the works; however, the work of Francesco Arena presents a deeper semantic dimension that places it in a special relationship with the city of Bologna. Through an enormous hole created in the marble by the constant reiterated writing of names, the work narrates the painful emptiness generated by the absence of all those who lost their lives on the bombing of the Bologna train station on August 2, 1980. A piece of apparently plain yet explosive marble, laden with thunderous meanings.

In the middle of the hall is the video by **Adel Abdessemed** where a black boy is washed with milk: an extremely powerful image of abuse and of non-acceptance of the diversity. The work is symbolically arranged in dialogue with the *Croce di colore* realized in 2010 by Ettore Spalletti for the Lercaro Collection. Two images that both draw on colour that, based on the capability of hospitality of the heart, takes on meanings of exclusion or inclusion: in fact, in Spalletti, the hues become mediators of the relationship between the observer’s look and the You represented by the Cross, whereas in Abdessemed they become a reason for discrimination.

The last section of the exhibition describes the relationship with the surrounding environment, hardly ever characterized only by hospitality and the acceptance of nature, but always characterized by the human desire to interfere with it, to alter it, to rule it, to handle it based on their own feelings. Today, thanks to the possibilities offered by technology, the artist becomes the expressive interpreter of this desire. **Anna Franceschini** and **Stefano Arienti** resort to the potential of photography: the former to create a surreal contemporary still life, immersed in the muffled and suspended silence; the latter to recompose the image through the human intervention, which is entrusted to the ritual gesture of the hand that moves the needle and thread. **Monica Bonvicini** draws on photography to translate it, through the powerful liquidness of water colours, in a grand work capable to narrate to the look how the violence of a hurricane can transform the urban landscape into a dreary still life. To highlight this fine line between the genres, the works by Giorgio Morandi, Filippo De Pisis and Giuseppe Santomaso from the Lercaro Collection are brought into play.

Giuseppe Gabellone suggests an intermediation between the natural and human worlds through the use of epoxy resin, whilst **Nico Vascellari** and **Micol Assaël** deal with the anthropization of nature, largely

remodelled through human inventiveness. The aim is to emphasise once more how the relationship between man and nature has always been a fundamental topic for art because it is the mirror of the reflection on the value of life. Provided that the question posed by **Giuseppe Chiari** is valid and that a cathartic power for the human existence is still recognized to art: "If this is art, then you are crazy." And we know that madness can change the world.

INFO

Exhibition:

CROSS COLLECTION. Collezioni a confronto

Curated by:

Leonardo Regano and Francesca Passerini

Exhibition space

Raccolta Lercaro, via Riva di Reno 57 Bologna

Exhibition opening and closing dates:

May 5 - September 18, 2022

Orari di apertura:

Tuesday and Wednesday, h 3.00 pm -7.00 pm

Thursday and Friday, h 10.00 am-1.00 pm / 3.00 pm-7.00 pm

Saturday, May 14, on occasion of Arte Fiera and ART CITY, h 11.00 am-11 pm

Thursday, June 2, h 10.00 am-1.00 pm / 3.00 pm-7.00 pm

Free admission (the use of personal protective equipment is mandatory)

Info:

Raccolta Lercaro

Tel. 051 6566210-211

segreteria@raccoltalercaro.it

www.raccoltalercaro.it

Press contact:

Sara Zolla | Tel. 346 8457982 | press@sarazolla.com

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