

Press release

Saturday October 18 2003 opens at 5-30 pm at CACTicino (Centro d'Arte Contemporanea Ticino) the last show of the year, featuring works by Christian Jankowski and Eric Tschernow

Refined and irreverent interpreter of media phenomenon, the German artist **Christian Jankowski** (1968) mainly communicates through video works, without searching a specific form, an aesthetic style or a cinema screen play, which typically reminds you of cinematographic world.

Jankowski almost always creates for the place where he exhibits his work, without a specific topic, but constantly asking the public and stimulating it in giving answers, denouncing the spectacular and improper use and manipulation of the medium inside the context of cinema, television and/or commercial image or publicity.

The reference to the universe of cinema and particularly of television with all their illusive make-ups, is for the artist since ever the main theme on which he develops provocative visions.

Very interesting is the identity assumed by the public in front of his works.

The same public – interactive agent, as the observer is used to be in these last few years – appropriates again of his own critical value, of his own spectator status instead of being just an art consumer, because Jankowski's work is not just video or film or documentary, but absorbs and raises all these languages in a sort of didactic reality.

His participations in '99 at the Venice Biennial, at CACTicino the same year and at MACRO in Rome this year have to be reminded. In all these occasions – among others – Christian Jankowski realized video works inspired to the cultural context and according to the custom of the specific exhibition place.

The work entitled *This I Played Tomorrow* (2003) featured in Bellinzona and previously shown at MACRO in Rome is made up by a double projection; the first one is made of a cast interview. The author interviews non professional actors in front of Cinecittà, the famous Cinema Studios in Rome and films them. The second one is a film, whose screen play was consequently made up by the answers, visions and hopes of the unconscious actors. Both works are presented at the same time.

The subversion of the creative procedure is evident, as it is clear the aim of the artist to go deeper to the roots of mechanisms of visual communication by breaking the surface and reflecting playfully around the "clichés", that support and justify the world of cinema and/or art in general. Jankowski compares somehow two realities; the true one of the backstage and another apparently most complete linked above all to the common idea of consume aesthetics: the final product, as we expect to see. With this work the artist succeeds again in illustrating the paradoxes of the relation between reality and fiction, inquiring a language free from all aesthetic formalism.

It is important to inform, that the Gegenwartskunstmuseum in Basle is now dedicating to Christian Jankowski until December 7 2003 an important solo show.

The photographic work of the artist **Eric Tschernow** (1964) deepens the several trends of the new German photography.

The links with the painting tradition and with photography of the last twenty years are evident. Eric Tschernow develops through indoor and outdoor environments situations sometimes of high introspective lyricism. His urban landscapes under the rain in the night photographed through the glasses of a window, as well as the shy presence of humankind, become the reportage of a personal poetical universe; the vision about the outer world filtered by his own intimate perceptions takes possession of a lyrical tradition, but not rhetorically or redundantly, or metaphorically.

In his nude auto-portraits, in the natural landscapes or the urban views, Tschernow searches and investigates his own personal perceptions, without falling in a total self reference or imposing his own inner visions.

Mario Casanova