

Press release

On Saturday 19 November 2005, at 5-30 pm, the CACT Centro d'Arte Contemporanea Ticino in Bellinzona will host the opening of the thematic show

THE DEFINITIONS OF THE INVISIBLE / LE DEFINIZIONI DELL'INVISIBILE **Maurizio Anzeri, Daniel Bolliger, Andrea Crosa, Gianluca Monnier**

The aim of the curator of the show is to investigate within the current artistic production certain themes in relation to the languages the authors use. During the 90s the main target was to create and strengthen the concept of international globalization very much supported by the art market. After the political changes occurred in the last few years, artist's search tends to go back to more individual and intimate values leading to universal themes around the mankind.

Inside this universe of communicational excess, the authors point out the importance of the human being related to his paradoxes. Their political and social involvement about important themes had inspired the title of this exhibition, for which the artists try to make visible the invisible, inner and intimate visions through new languages. While the society is more and more concentrating around banality and escape, the exhibition tries to make us have an "other" vision of life that we forgot or completely removed from our consciousness.

To define the invisible is among the strongest ambitions of human being.

The works of British artist **Maurizio Anzeri (1969)** forms a sort of hybridization between certain media and languages; the use of specific materials like the hair for the realisation of the two exhibited works has to be strongly linked to the final result. Little Black Dress (2002) and Strait Jacket (2004) are two clothes sewed together with the dead part of our body (the hair). With this material M.A., acting sarcastically, invents an evening dress, a playful "seduction medium" with the concept of death suggested by the material he uses (a sort of useless social game), while the theme of the human identity – the dress – developed with Strait Jacket reminds us back to the idea of cerebral death.

For his video works **Daniel Bolliger (1976)** does not want to use real screen plays. With them the artist refers to intimate perceptions of the human being; his work clearly shows references to the tradition of painting, going from the more recent video clip, to documentary, as well as to the performing aspects of contemporary art. D.B. never features the medium he uses, but overcomes what seems to be the limit of a style. His work is meant to bring us back to ourselves and to flee from an artistic and iconographic imagery.

The approach of **Andrea Crosa (1949)** to the theme of the show is interesting. He thinks about painting, a style of which the artist born in Buenos Aires has a good knowledge. Of him the CACT shows two canvases representing two interior architectures going back up to the 70s. A.C. was deepening at that time the concept of meta-reality of his subjects, of suspension of time and of the connections between fiction and reality, micro and macro, objective and subjective. Similarly to the themes he developed within the solo show at the Museum of Contemporary Art Villa Croce in Genoa last July, the artist draws invisible, and at the same time anguished, presences behind an image completely independent from temporal criteria, but confirming the identification of his

work as an art work. His third exhibited work is a video.

The 1 channel video entitled Scart (2005) and the video installation Timecodedeath (2005) of **Gianluca Monnier (1971)** are for the artist again a sort of desperate way out to get rid of a suffocating TV everyday life and of a productive society more and more dominated by anonymous powers and by communicators of nothing. The information replaces the communication and becomes along the years a pile of grotesque waste lacking in meaning.

The exhibition is open for the public **Friday, Saturday an Sunday from 2 to 6 pm and by appointment and remains open throughout February 5th 2006**