

## Press release

### EMOTIONAL MAN. INSIGHTS INTO BEAUTY AND THE BEAST

Nniet Brovdi, Marcus Coates, Andrea Crosa, Mauro Ghiglione, Anthony Howard, Supersober Bohdan Stehlik/Una Szeemann, Marco Villani

CACT Centro d'Arte Contemporanea Ticino, Bellinzona  
Vernissage Saturday 25th November 2006, ore 17:30  
25th November 2006 25th February 2007  
Fri-Sat-Sun 14:00-18:00 or by appointment

**Emotional Man. Insights into Beauty and the Beast** is the riddle of an art exhibition which the CACT Contemporary Art Centre of Ticino will set out in 2007 around – as well – the identification code numbers, with a particular reference to the historic movement of Body Art, Performance and – more recently – of visual Punk, bringing all those attitudes and visionary behaviours within the resistance, counter-culture and artistic and/or political militancy. Therefore a particular consideration has to be made not only on the contents, but also on the mean of production, a linguistic instrument of no less importance, and on its use.

In the age of subjectivization as likely and maybe also inevitable consequence that derives from a materialistic, television and technologized society, the themes of human personal and inner universe, several times already developed by CACT, are able to push up to the line that is the boundary between reality and nihilism, between delight and grief. That line over which our private and political involvement makes us feel like having gone across a hard, but necessary threshold. An apocalyptical vision or a revelation?

The title of the exhibition is inspired by the film work of the American artist Anthony Howard (USA 1976), *Emotional Man* carried out in 2004, by which he describes the obstacles that the hypersensitive person meets within his/her own interaction with the surrounding world and the socio-cultural structure. In the in the behavioural universe, that are by now globalised too, the tendency to captivity's attitudes, considered unusual, takes us to react marginally and cut ourselves off the group. What is interesting is the experimental use, linked to television consumerism vaguely "trash", of the mean of video in Emotional Man side by side with its meaning.

He's already been protagonist in the British Art Show 6 exhibition at the Baltic in Newcastle, re-set in a second stage in London, the English artist Marcus Coates (England 1968) explains by his video *Finfolk* carried out in 2003 the aspects deeply anthropological of human nature. *Finfolk* is about a human identity – as many among his videos – that hides in itself its own animal self-evident origins. The work upsets the preconstituted order of things, bringing back spiritual and natural identity on a more ontological level. What is important for the interpretation purposes is the coming apart caused by his work within the inner and the individual identity of the human being and the social structure that embraces him.

The author Nniet Brovdi (Italia) goes through the birth and the growth, from the Seventies, of the Punk movement, generating works of art which are highly performing and perpetually changing. Composer, performer and professionally involved with video art,

Brovdi sums up in his work also the development of the historic movement with a particular reference to Body Art and to all performative aspects in progress. His production is included in the reflection focused on past times and future ones, fully falling into line with the international current of the synthesis of physical art, like that of Punk and all the culture of behaviour related to the humiliation and glorification of the body, like a pleasant sublimation of oneself existential life.

*Paris is burning* (2006) is the video of the multimedia duo Supersober Bohdan Stehlik / Una Szeeman (Svizzera 1973 / Switzerland 1975) that opens the exhibition. It is in a clip form, as to emulate almost the television rendering in a very close relationship of space and time, the work freely draws its inspiration from the events of protest of the young rebels from the Parisian suburbs that took place last year. It is interesting to take notice of how the artists have associated the terrible account of behaviours of the dissatisfied youth, mostly Maghrebian and Muslim, badly integrated within the television communication criteria that turn every information in a pure process of show-like posing facts on an aesthetic level.

**Mauro Ghiglione** (Italy 1959), he is multimedia too, always sensibly careful observer of History and of its evolutionary concepts, brings us back, on the other hand, to awareness and to our own ethical and moral identity.

*On one hand* Andrea Crosa (Italy / Argentina 1949), also drawing from a literary nineteenth-century and fantastic root [Lewis Carroll in particular], works with painting and sculpture on the topic of the imminence of a catastrophe not announced, through a clever use of the concept of suspension in time, bewilderments in perspective and invisible as much as disquieting human presence; on the other hand Marco Villani (Italy 1973) surely backs him with his work entitled *Hiroshima 1945* (2006). The video is a re-examination of a historic film of the American bombing over Japan during the Second World War, which the artist mounts repropounding the theme of historic revisiting through the modern mass media.

Next exhibition

ANDREA CROSA  
Time out of joint (Suburban Gulliver)  
24th March – 20th May 2007

[translation Silvia Porcedda]