

On Saturday 23, 2004 at 5-30 pm opens at CACTicino Centro d'Arte Contemporanea Ticino in Bellinzona the thematic show entitled

WARNING!

THE CONTENT OF THIS EXHIBITION IS A GENUINE WORK OF ART FOR AN ADULT AUDIENCE AND MUST BE CONSUMED IN MODERATION. MISUSE CAN BE DANGEROUS. KEEP OUT OF REACH OF CHILDREN. SHOULD NERVOUS OR SIGHT DISORDERS ARISE SEE YOUR DOCTOR IMMEDIATELY. IT DOES NOT CONTAIN ANY SUBSTANCES EXPERIMENTED ON ANIMALS. 100% NATURAL. IT PROTECTS THE OZONE LAYER. BEST BEFORE: END OF DEMOCRACY.

The exhibited artists are Maurizio Anzeri, Stefania Beretta, Ivana Falconi, Elke Krystufek, Carlos Quiroz, Paolo Ravalico Scerri, Una Szeemann, Akram Zaatari.

The title – ironic and sarcastic warning – aims to investigate the theme of freedom of expression in the framework of artistic creativity and thinking, and the possible consequent reaction of censorship, as its boundaries, in this context, become more fragile and the linguistic media undefined and androgynous. Freedom of expression is sometimes accompanied by “offensive” self referential representations evoked by continuous cultural, religious or geo-political changes.

The exhibition wants above all to deepen all aspects of interaction between art and social structure, and the reaction of public toward the concept of freedom. What of the artistic-creative production is contemporary society able to accept? And why? The show develops themes and features representations inspired by different spheres and tries to produce paradoxically within the spectator that feeling of non acceptance or repulsion – which is the real nucleus of the exhibition –, by pushing the public to ask questions and giving itself the answers.

The featured works approach different themes and geographies of society, like the photographs of Una Szeemann (1975) entitled Pop is Hot (2004) concerning the Iraqi war. She denounces, within a commercial and economical link between West and East, the Pop aspects related to this historical event approached from the point of view of a communication system based on supremacy of the Network on individuality. Akram Zaatari (1966), Lebanese, by showing the video documentary How I Love You (2001), proposes an interview about homosexuality and coming out in Lebanon, where – in spite of its secularity – it is still difficult, in terms of morality, to talk about sex and sexuality.

Politically critic is the photographic work of Stefania Beretta (1957) out of the series Trop (2002). She puts into evidence the paradoxical and consequent balance between Well-being Society and Quantity of Rubbish. And yet this is what happens within our society, where industrial evolution and affluence go along with the concept of “waste”.

Mainly self referential is Present Traces (1999), huge material created by the artist Maurizio Anzeri (1969) with synthetic blonde hair. With this work the artist takes inspiration with the purpose to confront physical and spiritual identity. With material

you creates clothes and the cloth is the protection we choose in order to give ourselves identity, in order to talk about ourselves as we like. The hair – blonde, to remind Marilyn Monroe and her status of Sex Symbol – is the dead part of the body, which Maurizio Anzeri sews together with obsessive and unhealthy pleasure. He talks of life and death, memory and nostalgia.

Particular too is the work of Carlos Quiroz (1949). The artist from Peru living in Canada shoots photographs of the male sex. The subject is prohibited, because intimate. Nevertheless he succeeds in transforming the penis into a sculptural sublimated work. The phallus, before being a pornographic object, is a matter of life, whose representation within History gives a great symbolic meaning to it.

The video artist Paolo Ravalico Scerri (1965) presents the projection Prova di forza (1998-2004), in which the character – a young sportsman – plays with his own aesthetical image by challenging his beauty and strength. He looks toward the public, as if he would look himself into a mirror, because the mirror – the public in this specific case – reflects the psychological dynamic of humanity.

It is very interesting to observe, how the works of Ivana Falconi (1970), inspired by the world of Kitsch, succeeds in revealing a serious, but sarcastic interpretation of the society. Featuring the diptych entitled Confederazione Elvetica (2004), made of two canvases on which the artist sewed golden and silver buttons, Ivana Falconi relates to political themes, denouncing the transformation of the economical world into a financial society, based on speculation.

Of Elke Krystufek (1970) it will be exhibited the video Over one Hour of Water (1993).

The exhibition is open on Friday, Saturday and Sunday from 2 pm to 6 pm throughout December 19, 2004

Mario Casanova\_2004

The logo consists of the letters 'CWCT' in a bold, stylized, outlined font. The 'C' is solid black, while the 'W', 'V', and 'T' are white with black outlines. The letters are closely spaced and have a slightly irregular, hand-drawn appearance.