

Saturday January 10 2004 at 5-30 pm opens at CACTicino Centro d'Arte Contemporanea Ticino the solo show of the artist KATIA BASSANINI, last exhibition of a cycle of two organised by CACTicino. The first show opened in Rome on December 4th at MLAC Museo Laboratorio di Arte Contemporanea.

For these both occasions CACTicino and Neos Edizioni (Genoa) issued a book (104 pages, coloured) with texts in Italian and English by Geneviève Loup and Roberto Pinto, illustrating the work since 1996 of the Swiss artist living and working in New York.

The show at CACTicino entitled THE STRANDED BOAT features recent works building up a thematic site specific installation. Two video installations, interventions directly on wall with different materials, collages and drawings.

Since ever Katia Bassanini explores new languages – not only using many different techniques – and develops themes fastened to human existence, its behaviours and paradoxes, putting into evidence the psychological dimension of cause and effect, fiction and reality, inside a relation of love and hate: the independence of psyche related to the choices of a society and of its will to conquer its dreams (Dreams that money can buy, 2003).

This is the starting point of Bassanini's social visions, a theatre of madness, terminus of absurdity and place of fiction.

Our society and its elements of absurdity are featured in a couple of video works; Wrecks (2003) and Jack Pot (2003), made in New York and respectively in Las Vegas. Quite obvious is the critical attitude of Katia Bassanini toward the American upper class; this dominant social class undersigns a sort of social contract in order to obtain the honours without paying for them, giving of itself an image of sadness, of mental and psychological poverty, but claiming its inexistent, small, stupid noble roots (Happy Man, 2003); wrecks kept like relics. Similarly the human being becomes himself relic and wreck of his own professional and social ambition, emptying himself of his real, human and humanistic dimension.

This is the start of Bellinzona's show; a reflection about social architecture around us, about the terrible playful sarcasm of power relationship among human beings, about desire "to have somebody in power" or "to make up a deal", as if society in which we're living and its everyday life were – for Bassanini – a continuous and exhausting social relationship based on a contract and would always and anyway be a sort of hierarchy to detriment of human identity and his competences.

The kinetic dimension in Bassanini's work is not exclusively linked to video art, as medium, but can be extended to her whole artistic production, as if the artist would aim to transform objects into ever changing works by taking away physical matter – as a sculptor does –, in order to keep one more spiritual and deeply psychological identity, unforeseeable and mobile.

The world of absurdity begins, where Katia Bassanini describes the end of human nature, where her boat has been stranded. This is the content of this new exhibition of Katia Bassanini.

Mario Casanova_2004