

Five artists based and active in Italy: **Maurizio Donzelli, Arthur Duff, Alberto Gianfreda, Francesca Pasquali e Laura Renna** have been selected to show their work the Shenzhen Biennale for 2018.

Dedicated to the theme **“Open Source”**, curated by **Gary Xu, Zehui Tang e Janet Fong**, Shenzhen Biennale will be held in the **Shenzhen Bay Park** and in the **Luohu Art Museum** and is supported by the Shenzhen Government and partially by the Shenzhen Cultural Development Funds.

The theme of the Biennale is **“Open Source”**: a clear derivation from the hypertechnological world, it is through this concept that the curators believe that **the individual and collective identities of the city of Shenzhen** can be understood, and manifest itself in all of its different facets. On the one hand, Shenzhen is indeed China’s most high tech venue, mega companies there such as Tencent and Huawei. On the other hand, metaphorically speaking, Shenzhen is **“Open Source”** as it is an historically powerful trading, economic, technological and social platform.

Starting from this premises Donzelli, Duff, Gianfreda, Pasquali e Renna have reflected, conceived and designed **five monumental, public, site-specific works**, entirely produced by the Shenzhen Biennale, that will be exhibited in the two venue of Shenzhen Bay Park and the Luohu Art Museum. The Biennale curatorial team has worked on these five site-specific projects with **Illaria Bignotti** and **Alice Cazzaniga** as advisory consultants, **Marignana Arte** as reference gallery to Donzelli, Duff, Gianfreda and Renna (support gallery to Pasquali) and Melania Raimondi as curatorial assistant.

The five Italian artists, through a long selection process, **have been chosen for the unique and original vision of the “Open Source” theme**, which through their works will be dealt with in insightful and profound directions: **from the interaction theme between artwork, artist and people**, through the potential of vision and the image-mirage (Donzelli with “Diorama”, at the Luohu Art Museum), **to that of the relationship between macro and microcosm**, in a fascinating relationship between technological and human perception, magnified by the lights projected to infinity of the sky (Duff with “Telescopes” at the Shenzhen Bay Park); **from the comparison between natural and urban landscape**, analyzed through a visual horizon which commemorates a place of memory and transformation (Renna with “Horizon” at the Shenzhen Bay Park), **to the use of contemporary plastic materials as metaphors of a new, metamorphic, human potential and 21th century materials** (Pasquali with “Frappa” at the Shenzhen Bay Park); **to the discourse on sculpture as a resilient and changeable language** that only through exchange and experience can become active and, indeed, “Open Source” (Gianfreda with “Incremental” at the Shenzhen Bay Park).

These are just some of the suggestions that emerge from the five site-specific project of selected Italian artists, which are leaving for the hyper-technologic Shenzhen, that will be in dialogue with

about fifty other international artists, from Damien Hirst to Anthony Howe, from Claude Leveque to Chiaru Shiota, from Fang Lijun to Chen Wenling.