

Marignana Arte

GENERATIONS. Serena Fineschi, Silvia Infranco, Silvia Inselvini, Sophie Ko, Verónica Vázquez.

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Curated by Ilaria Bignotti

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Generations is the new expositive project with which Marignana Arte inaugurates the fall season, formed by a selection of works, quite totally realized for the exhibition, by five international artists, born between the Seventies and the Eighties: Serena Fineschi, Silvia Infranco, Silvia Inselvini, Sophie Ko, Verónica Vázquez.

The itinerary not only offers an interesting overview of the languages of the last two artistic generations, but also, as the etymology of title suggest, tries to verify on the one hand which are the references and the origin of the research of these artists, on the other hand it interprets their work as a generative nucleus of coherent path, multifaceted and in constant evolution, starting from conceptual and methodological points of reference. The word generation in fact contains the idea of generating, that is of creating a language meant as extension and distinction of one's own identity, of giving birth to works which will in turn germinate into other experiences, changing through time, according to the milieu, to the history they belong to: prolific starting points for an adventure of the visual determined by the vicissitudes of the creative process.

Verónica Vázquez (Treinta Y Tres, Uruguay, 1970) and Serena Fineschi (Siena, Italy 1973) respectively show they belong to a generation living in a period of deep reinterpretation of the revolutionary feeling of 1968 and of the criticism of modernism, re-elaborating the premises into works that Vázquez regards as tumultuous looms of work ,where the materials are recycled, writhed, woven together, embroidered into a hell of metals, woods, papers and fabrics, in order to reinterpret from its roots the economic-cultural and feminine history of her country. Quite different from Fineschi, who creates works of neurotic concept, obtained by torturing the substance of the surface, verifying the resistance of the compositive elements in an incessant stratification and quartering process that turns into a reflection à rebours upon the western culture of painting and shaping.

An answer to the leading figures of the so-called X-Generation comes from Silvia Infranco (Belluno, Italy 1982), Silvia Inselvini (Brescia, Italy 1987) e Sophie Ko (Tbilisi, Georgia, 1981); all of them born in the Eighties and linked to one another by a brave and, at the same time, iper delicate work on layers of materials, macerating, putting together, spreading out and superimposing the constitutive elements of the work, as if they wished to track down, in a digging out process towards themselves, the origin of a history that tries to justify a changing present and a restless future.

Y-Generation: Infranco works with waxes, natural materials, paper sheets, in order to create alchemical plates where the emergences of the forms are just the tips of mental icebergs, sunken memories in a primordial, and maybe collective ocean; Inselvini restlessly searches through the darkest creases of her own feeling in a romantic and fervent work that doesn't fear the repetition of the gesture; Sophie Ko lives with her pigments, now natural, slowly pulverizing butterflies wings to create iridescent pictorial vibrations, in a continuous hinting and hiding, emerging and lightly touching the truth of the image.

Therefore, all three young artists, more than re-reading history, try to write a new one, strongly anchored to the only certainty of their current work and existence.

A heartfelt and fascinating dialogue establishes then between the five leading figures of the project GENERATIONS, putting them likewise in a relationship with the concomitant, new project room by Marignana Arte, dedicated to a Californian artist among the most significant in the history of U.S. art of the Post-World War II period: Nancy Genn, another female artist able to assert herself thanks to her work in the west coast artistic panorama, taking forward, in half a century of work, a coherent poetical and deeply beautiful pictorial research.

Finally, GENERATIONS and the project room dedicated to Nancy Genn, titled LIVING PAINTING. inevitably refer to the historic-critical readings about feminine art in order to recognize some recurring elements – but also strongly affirming the need for an upgrade to the very young generations: from the heterogeneous multimedia to the disowning of history as universal, as a claim of their own intimate and individual experience; from the waver of body exposure tout-court to the choice of realizing works with a narrative character also as an evidence of their own identity and physicality; to a certain attitude to the game as a critical procedure involving the audience through the work, playing between mystery and irony.

The burning and intense irony of three generations, from the historic Nancy Glenn in *project room* to the five artists in the gallery: able to find themselves in the others, recognizing one another as sisters with a common destiny, fatally projected towards a tomorrow where art still has the mission of asking questions.

Amazing us.