

FRANCESCA GUFFANTI
Dangerous Minds

Videoroom: SILVANO REPETTO_Presenze trasparenti (1999)

August 19th – October 7th 2007
Opening: Saturday August 18th at 5-30 pm
Fri-Sat-Sun 2-6 pm (or by appointment)

The way of representing life is an important engine for artists, who since ever work for the future, for its anticipation.

Some of them go back to painting, not just because of a sort of interference within the evolution of the arts, but rather because they need to relate again to a practice of “making” the work of art, as if the technological sublimation had brought to an almost excessive dematerialisation and aestheticisation.

For her “Swiss” one-man show at CACT, Francesca Guffanti (1962) has painted about ten large sized canvases [the whole series is entitled Dangerous Minds], where she carefully observes, records and depicts the daily behaviours of childhood. The show means to be an important step forward in her career: a step forward within the reflection on the children’s unknown universe, those Dangerous Minds, whose future depends on our responsibilities.

F.G. incessantly collects photographic documents, fast but real impressions, from which she starts drawing her thematic expressions on canvas. Such procedure, like in the late 19th Century, allows the artist to objectively take a certain distance from the model, becoming photography not just a technological help, but part of the medium as well, part of her artistic skills. As if the artist would give accuracy back to technologies, reducing them to a symbol between Tradition and Modernity.

Her images of children, little killers or dangerous minds, are reelaborated by using a rough technique, unrefined and apparently unfinished. It is highly psychological and conceptual Guffanti’s attempt to overcome the medium, so that each of her paintings wouldn’t remain the representation of the subject, but it links to a deep examination of it, of its more analytical significations and identities, as a mode of behaviour. The medium used in a manner sometimes simple and just apparently less appropriated tends to make us understand the instability of the children’s world, of our future, hopes and apprehensions. As if the artist, in her peculiar anticipation of the future, would investigate our tasks. We could be all unavoidable and probably unconscious victims of the system, whose values have deliberately taken away from reality, justice and common sense.

Of the Swiss artist Silvano Repetto (1968), in the Videoroom CACT presents the video work entitled Presenze Trasparenti (1999).

In art nothing is really coincidental, but – since ever – causal.

Next exhibition

SYMPTOMS FOR THE BODY OF EVIDENCE

Daniele Innamorato/Federica Perazzoli, Mark Raidpere, Stefano Sceda,
Artur Zmijewski

November 10th 2007 – January 27th 2008