

On **Saturday the 31st of July 2004 at 5-30 pm** opens at **CACTicino Centro d'Arte Contemporanea Ticino** in Bellinzona a thematic show presenting the artists

DAMIR NIKŠIĆ and **FRANCO VACCARI**

The exhibition is completed by two cabinets featuring works of **KATIA BASSANINI**, **SANDRO GRANDINETTI**, **INGEBORG LÜSCHER** and **ANDRO WEKUA**.

The thematic suggestions are different and somehow complementary, as this event starts by relating the Italian **Franco Vaccari (1936)**, architect of History with **Damir Nikšić (1970)**, Muslim from Bosnia Herzegovina and sharp observer of two cultures and two generations.

Franco Vaccari already realised for CACTicino in 1997 his 23rd Esposizione in tempo reale (Exhibition on real time), as well as last year the International Film Festival in Locarno put up a retrospective show with his video works from 1966 to 2001. Franco Vaccari is the fulcrum of this exhibition, as he represents History through his personal traces and experience, giving sense at the same time to continuous evolution of the past within the present.

Of Vaccari CACTicino features a selection of recent video works.

With *Provvista di ricordi per il tempo dell'Alzheimer (2003)* he almost creates a sort of environmental installation, which puts again into evidence the relationship between historical find and its putting into effect. He doesn't invent a script, because the script – for such a pure artist – is life itself, with no wish of manipulating and/or contaminating History.

That is where they live: Not here and now, but where all happened once (Philip Larkin) is the statement, the film begins with. It reminds and reconstructs through photographic finds or family films the personal biography of the artist, who is part of the past, but current actor too.

Vaccari's style is never formal, aesthetically exaggerated, nor too much elaborated. Somehow his art work is not a profession, but a sort of mission, so that he overcomes the medium he's using instead of being subjugated to it.

A similar, let us say, militant approach, can be also seen within the video works of **Damir Nikšić**, who – by presenting the silent work *The Global Orb (2003)* – reproduces in an ironical way a sort of icon following the American cinema cliché. This video denounces the arrogant power of money and consumerism, that rules out any consideration for any other ethnic, cultural or religious tradition.

Inside different exhibition rooms, CACTicino is showing two "cabinets". In these two other contexts the theme "History and Future" confirms the main stream of the show, and adds a couple of appendixes: "mise en scène" and "landscape".

Katia Bassanini (1969) shows her recent video work entitled *Surveillance Camera (2004)*, conceived as if it were a clip taken out from a surveillance camera tape. The artist from New York wants to create a sort of "mise en scène", in which three masked characters reflect and denounce the power relationship within contemporary society, the being controlled, and putting into evidence the relation between reality and fiction.

Similarly, **Sandro Grandinetti (1970)** presents a series of photographic shots entitled *Simpson (2003)*, whose gadget – giving the title to this comics series – is

photographed and documented inside a simple reconstructed maquette. The precarious situation and the use of black and white photography becomes a discussion – as Bassanini does – around the way to look at the huge, overwhelming amount of images proposed by our society within the world of communication; political power and commercial logic are more and more influencing our decisions. Simpson addresses itself to children, but – as other comics are – is fundamentally related to adulthood too.

The theme of landscape and of its reconstruction is approached by Russian artist Andro Wekua (1977). By featuring almost traditional figurative works on paper, Wekua creates again his personal story, his childhood spent in Georgia by drawing his memories, those of a poor generation, but already contaminated by Graffiti and Comics; all points of view belonging to the young generation. There is in Wekua's universe a sad romanticism, a strong need to reconstruct his inner and nostalgic landscape from memory.

Totally different landscape is that of Italian artist **Mario Nigro (1917-1992)**. The exhibited work was achieved in 1987 and is part of the series called Orizzonti (Horizon). An horizontal line made by lot's of small, micro universes; the relationship between the spiritual greatness of our inner world, of spiritual and universal dreams and the limit of mankind formalised into a succession of tiny points. So the abstraction of Nigro contains an unlimited world made of symbols, which leads us into the concept of travelling, the original history of mankind and into the relationship between space and time.

"Voglio vedere le mie montagne" ("I want to see my mountains") is apparently the last statement pronounced by Giovanni Segantini before his death; this gives the title to the photographic work of **Ingeborg Lüscher (1936)**.

With it, the author completes and achieves circularly all themes of this exhibition, by taking inspiration from History in order to relate both themes; landscape and mise en scène.

The seven black and white photographs are the documentation fixing water waves on the sea shore mixed with all fire remains. Lüscher fixes this image, which becomes the vision of an imaginative mountain, where the total link to external world is represented by earth, water and fire.

Lüscher achieves the exhibition concept, combining landscape, mise en scène, reality and fiction and going from History throughout the Future.

Mario Casanova_2004

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