

Saturday August 16 2003 opens at the Centro d'Arte Contemporanea Ticino in Bellinzona the untitled exhibition dedicated to three young contemporary artists: Mariapia Borgnini, Paolo Ravalico Scerri and Una Szeemann.

The mirroring surface is the main theme developed within three works of hers, that Mariapia Borgnini (1952) features in one of the showrooms of CACTicino in a context of installation almost unique. Does the mirror produce signs? would be one of the questions asked by Umberto Eco many years ago and who would invite its reader to go further behind the surface and just think of the meanings of being and/or appearing. What we observe on a mirroring surface, are they signs or simply reflected realities?

M.B. deals with the room of CACTicino by exhibiting a large white panel, a writing work and other works.

Answering the question asked by Eco, the visitor most probably is not happy to mirror himself. Intrigued like in the magic world of Esher, often we aim to go beyond reality and to step into the unreal world, into the universe of dreams; in the same way the observer in front of the painted glossy white surface does not want to see only the "painting", the "colour", but to look for the reflection of his own identity, the sign of his own presence.

Deeply thinking about history of painting, M.B. chooses to use the white colour as a pure pretext.

The first impact in front of it is overwhelmed by the conceptual research that the artist develops so that the "painting" becomes part of the architectural space; as if it would be absorbed by the white wall, on which everyone can find himself reflected, his own memory, his own metaphysical, spiritual and/or irrational presence, his own transcendence.

The third work of M.B. is the written text Biancospino; a kind of small tree, whose flower is an white homogeneous ensemble made by lots of other tiny flowers. The upside-down (left-right) presented word evokes again all the dynamics of the looking at images and signs, seeing themselves and observing themselves reflected.

Mirror = reflected reality or mystification of reality?

M.B. invites to think of what we all see, observe, but not only related to visual aspects specifically.

The video work entitled Adoration by the Italian artist Paolo Ravalico Scerri (1965) focuses – as most of his production – around the theme of hedonism inside the homoerotic universe. Absolutely with no pretext, neither pretentious, but narrative, the work of P.R.S. represents the sublimation (adoration) of physical and sensual beauty, of the continuous and obsessive desire of carnal seduction.

The aspects of voyeurism almost transform themselves into poetical signs; the structure is simple and unreal because of the total lack of scenographic and architectural references. In spite of the video duration (30 minutes), time and space seem to disappear and to bring you to lightness and pleasure of seeing.

Montewood Hollyverità (2003) is the last video-photographic work by Una Szeemann (1975). Presented as a trailer during the last edition of Liste Young Contemporary Art Fair Basle, the artist shows an interesting approach to historical consciousness, transposing the history of Monte Verità in Ascona – and all its culture – into the actual reality of Hollywood world.

The founders of Monte Verità Ida Hofmann and Henri Oedenkoven – are played by two important body builders, Paullina Talus and Tommi Thorvildsen. The dances and dance teacher Rudolf von Laban is played by Jason Rhoades; Elisar von Kupffer, homosexual writer, painter and lover, whose passionate ambition was the creation of an androgynous paradise is played by Paul McCarthy. The role of the wealthy Baron Emden, who surrounded himself with beautiful naked female delicatessen made to enjoy themselves coquettishly in his garden is played by Lawrence Weiner, to name a few.

These particular actors – important artists in life – give to the story of each character that contemporary identity typical of the false Hollywood world; the founders of Monte Verità would become muscles exhibitionists, Elisar von Kupffer, thinker of a finally androgynous society is played a sad and ridiculous Drag Queen (Paul McCarthy), who desperately needs love, and so on.

U.S. stigmatizes a reality based on success ambitions only, consumption society off limits in spite of Visions and Culture.

Mario Casanova_2003

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